CANONS OF ORISSAN ARCHITECTURE

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LIST OF PLATES

INTRODUCTION

Indian architecture has been studied from various points of view by students of Indian history. The studies of Fergusson, Prasannakumar Acharya, Manomohan Ganguli and Havell may be taken as representative of the four methods of approach which are generally followed in this connection.

Fergusson and others after him, like Cousens or Rakhaldas Banerji, depended principally in their researches on personal field-observations. Almost all that we know at present regarding Indian architecture has been learnt through this process ; still, the method itself has suffered from an important limitation in the past. The workers from the west, as well as their Indian disciples, were trained in the schools of Europe, and as they were not in touch with Indian craftsmen, they lost the means of gaining an insight into the traditional point of view in regard to architecture. They did not know how buildings and temples were classified by the builders themselves, what distinctions were drawn between different varieties of temples, which were considered the finer points in building-technique and so forth. In other words, what was essential and what secondary according to the local science of architecture was not known to any one. This is the reason why, in some historical reconstructions of the Fergusson school, primary matters have given the place of importance to matters of secondary value. Such a shortcoming was however inevitable, in view of the

fact that Indian scholars generally followed the tracks of the western pioneers, instead of trying to restore the original science of Indian architecture, which they might more profitably have undertaken.

Recently, a number of Sanskritists like Ganapati Sastri and Prasannakumar Acharya, have been led into an examination of the canons of Indian architecture, the existence of which had been known for a long time past. They have succeeded in restoring the text of about a dozen books, but their labours have not yet yielded the results which were expected of them. The fact is that the master-builders of ancient India transmitted most of their technical knowledge to pupils by word of mouth. So they never considered it worth while to keep in writing such details as the methods of polishing or dressing stones or the means of transporting them to great heights and so on. These were left to the practical training which every architect was expected to undergo under the guidance of his preceptor. The craftsmen (*silpins*) therefore only recorded such information as they were likely to forget; such as the points of difference between various types of temples, details regarding their ornamentation, the relation between different parts of the body of a temple and so forth. But these details were kept in a sort of cryptic form. At one place, the numeral 5 or 7 might appear beside a term. This may stand for 5 units of measurement or it may mean 5 times the length of some other object; only the experienced craftsman was expected to know what it really stood for. The canonical books of the *silpins*

are therefore of the nature ot mnemonic notes and are consequently unintelligible to one not belonging to the caste of *silpins*. This has been the reason why, in spite of the labours of the scholars, our knowledge of Indian architectural science has not advanced as far as might have been expected.

The third approach to architectural study in India was initiated in the year 1835 by Ram Raz in an essay entitled "Architecture of the Hindus." Ram Raz read the Sanskrit text of certain *silpasāstras* with the aid of local craftsmen and employed the knowledge so gained in analysing architectural forms extant in the Deccan. A combination was thus effected between the craftsman's traditional knowledge, field-work and Sanskrit learning, and the results yielded were correspondingly of a very valuable character. In the year 1912, an engineer named Manomohan Ganguli, who was also a Sanskritist and a wide traveller applied the same method to an analysis of Orissan architecture.* Ganguli had secured an Oriya manuscript on architecture, but having no parallel reading in his possession, he had failed to make proper use of it. He therefore analysed the forms with the help of local craftsmen and also applied his knowledge of western architecture to the task. In this manner he succeeded in restoring a large part of the traditional knowledge of ancient Orissa.

The present book may be taken as a continuation of the work which Ganguli thus began in Orissa. Several readings of the Orissan canons of architecture have been secured and studied with the help of local

* Manomohan Ganguli : *Orissa and her Remains*, Calcutta, 1912.

craftsmen. This has been supplemented by field-work done in different parts of Orissa and the neighbouring provinces. A workable restoration of the science of architecture in Orissa has thus been secured. When similar restorations are available for other provinces in India and the existing examples of architecture studied in their light, it will be possible to reconstruct the history of Indian architecture with some degree of certainty.

The above three methods do not however exhaust the approaches to the study of architecture. Forms are employed by the artist to express certain thoughts, and the student of architecture may either be interested in the history of the forms or in that of the ideas which they are meant to convey. In one case he is like a student of grammar, while in the other, he is like a student of literature. Havell, unlike Fergusson, was chiefly interested in the latter aspect of Indian architecture. To him, architectural history became a means of investigating into the history of Indian thought and civilisation. But the profound penetration necessary for this task is not only rare, but the results are also not capable of scientific verification. We shall therefore have to be content with a scientific study of the outer forms alone and rest satisfied with the light which it may throw upon the development of Indian history.

A word has to be said regarding the nature of the mss. used in connection with the present work. Altogether seven mss. have been examined so far, most of them having been collected from the district of Puri. Only one of the mss. comes from the village of Lalitgiri in Cuttack district. Five of the mss. are different recensions of a

treatise on architecture named *Bhubanapradipa*, the rest being copies of a different book dealing with the erection of thatched huts. The name of the latter book is merely given as *silpi-pothi* or *silpa-sāstra* which means "The Book on the Arts." Certain general matters regarding the selection of building-sites, the classification of soils etc. are common to both the treatise; both have therefore been used in writing the first part of the present book. The second part of the book dealing with the architecture of temples has been based on the five recensions of the *Bhubanapradipa* referred to above.

The mss. are written on palm-leaf with an iron style. The type and language are not archaic but appear to be quite modern in character. In fact, the Lalitgiri ms. and that belonging to Nilkantha Maharana are actually known to have been written within the last thirty or forty years. No evidence regarding the age of the other mss. is forthcoming, but it is certain that the tradition recorded in them has been handed down from very ancient times.

The mss. have been referred to in the present book by means of *nāgari* letters as follows:

(क) Ms. belonging to Rama Maharana, Puri. *Bhubanapradipa.* 96 leaves or 192 pages.

(ख) Ms. belonging to Babaji Maharana, Puri. *Bhubanapravesha* or *Pradipa.* 108 leaves.

(ग) Ms. belonging to Nilkantha Maharana, village Bantuli, Dist. Puri. *Silpi pothi.*

(घ) A printed book entitled *Silpasāṣtra* in Oriya, published from Cuttack by Sj. Mohan Sahu in 1923 (4th edition). The book is purported to have been written by Bauri Maharana.

(ঙ) Ms. belonging to Surya Maharana of Lalitgiri, Dist. Cuttack. (*Bhubanapradipa*)

(চ) Ms. belonging to Bairagi Maharana of Bhubaneswar, Dist. Puri. (*Bhubanapradipa*). 146 leaves.

(ছ) Ms. belonging to Dharma Maharana, Puri. (*Bhubanapradipa*) 124 leaves.

(জ) Ms. belonging to Damodar Maharana, Bhubaneswar.

Khadi-Sangha,
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I. The Book of Architecture and its Author.

Regarding the name of the MS., we find the following passages :

(क) इति नैमिषारण्ये भुवनप्रदीपे विसिकमा मुनिसंवादे प्रसावलक्षण (पृ: ४०)

(ख) इति नउमिसारण्ये भुवनप्रवेसे विस्वकर्मा मुनिसंवादे (पृ: १)
प्रसाद् घटणा पोथि घटणा प्रदीप ˙ ˙ (पृ: ८१)

(च) श्री विघ्नेस्वराय नमः । : । इती नउमिसा आरण्ये ॥ भुवनप्रदिपे । विस्वकमा मुनि संम्वादे । प्रसाव् लक्षण । १ । (पृ: २)

It will appear from a consideration of these passages that the name of the book is BHUBANAPRADIPA. The book was so well-known that it was sometimes referred to as the PRADIPA, merely.

The word *bhubana* means the fourteen worlds including heaven, earth and the nether worlds. In the present case, it might be taken to mean 'heaven' or the abode of the gods. As a matter of fact, in the BHUBANAPRADIPA, we find only descriptions of temples, altars and similar structures. There is practically no reference to secular architecture. Hence the word BHUBANAPRADIPA may be taken to mean 'The Lamp (which sheds light on the characteristics) of the abode of the gods'.

The Author—The author of the book is referred to as Viswakarmā, the sage. But the word *viswakarmā* seems to have adopted a generic significance, as will be evident from the following passage in MS. (ख)

(ग) यपकर्त्ता ब्राह्मणंकर दक्षिणा। एहि धरणरे ज्योतिषर दक्षिणा। ए दक्षिणा अधेके बिस्वकर्मा दक्षणा। एहिमूपे उपदेष्टाः दक्षिणा······ (पृः १७५)

(With reference to the parting dues of each functionary at the end of a ceremony, it is said that)

The Brahmin who will perform *japa*, his dues; equivalent (are the dues) of the Astrologer. Half of that are the Viswakarma's dues; equivalent that of the preceptor, etc.

Names of certain artists—It is unfortunate that we know hardly anything about the great artists of Orissa who built the temples of Bhubaneswar, Puri or Konarak. In the present mss. there occur two names, one being that of an artist, while the other is that of a carpenter.

(क) पिङ्गलनामना शिल्पि ॥ अहिद्र सुत्रधारणा (पृः ६३)

(ख) पीगलीनामना स्लिपी। अहिद्र शूत्रधारणा (पृः १४)

Pingala, the artist; Ahidhara (?) the carpenter.

II. Classification of Soils

I. The four classes of soils

(क) एवे ब्रह्मक्षेत्री वैश्य शूद्र चारिजाति जानिबा ॥ भूमि चाड़ोवा ॥ सेतवर्ण ब्राह्मण भूमि ॥ लोहित वर्ण क्षेत्रिय स्तो ॥ पीतवर्ण भवे वैश्य ॥ शूद्रा च कृष्ण वर्णिका । अर्थ—बामन भूमि श्वेत क्षेत्रिय भूमि रक्त वैश्य भूमि पीत शूद्र भूमि कला । एमन्ते भूमि चिनहि ना पारिले चाखिले जानिम । कषा बामण भूमि क्षेत्रीय पीत तथा । आम्बिल वैश्य जातिना शूद्रानि मधुकश्रुते । ५ । अर्थे ब्राह्मण भूमि कषा । क्षेत्रियभूमि पीता । वैश्यभूमि आम्बिल । शूद्रभूमि मधुर ॥·········॥ माटीवर्ण चाखि न पारिले गन्ध शुंघि जानिमा । ५ । अदा गन्धे भवे ब्रह्म रजगन्धेन क्षेत्रिया । क्षारगन्धे भवे वैश्य शूद्राधि विष्ठागन्धिका: । अर्थे । ब्रह्मभूमि अदागन्ध वैश्य क्षेत्रिय भूमि गोरज गन्ध । वैश्यभूमि लूणगन्ध । शूद्रभूमि विष्ठागन्धः । गन्ध हीने यदाभूमि गोलक परिवर्जयेते । भ्रमयेत हलनत । यो चिनन्ति विदोमो । गन्धरे भूमि बा चिनहि ना पारिले हल चषाइ तिल बुनिबा । सोयभूमि ब्राह्मण कृजा । क्षेत्रिय गृह माख्याति । फचराते भवं वैश्य । सप्तमे शूद्रिमेवच । अर्थ—तिल येवे तिनिरात्रे उठाइ से भूमि ब्रह्मजाति । तिल येवे चारि राते उठइ से भूमि क्षेत्री जाति । तिल येवे पचराते उठइ । से भूमि वैश्यजाति तिलयेवे सताते उठइ से भूमि शूद्रजाति । (२-५ पृः)

(ख) श्वेतवर्णे ब्रह्मविच । रक्तवर्ण क्षत्रिय । शामल वैश्यमो सिव्य । शुद्राधि कृष्णवर्णिका । (१ पृः)

एवे चारि याती भूमि याणिमा । मृषिरोवाच: । सेतवर्ण ब्राह्मणं चेव । रक्त-वर्ण क्षत्रिअं स्तथाः । पितवर्ण भवे वंस्य । शुद्रादि कृष्णवर्णिका: । अर्थे । ब्राह्मणभूमि सेतवर्ण दिसई । क्षत्रिअभूमि रक्तवर्ण दीसई । वस याती पीतवर्ण दिसई । शुद्रयाती कृष्णवर्ण दिसई । एमन्ते भूमि चिनहि याणिले । चाखि करि याणिमा । कषायं ब्राह्मण भूमि । क्षत्रिअ पितकोस्तथाः । आम्बिलं वस

यातीनां । शुद्राधि मद्यकोस्तथाः । अर्थः। ब्रह्मयाती भूमि कसा लागई। क्षत्रिअभूमि पिता लागई। वसभूमि आम्बिल लागई। श्रद्रयातीभूमि मद्य-प्राए लागई। ५। माटी चाखि न याणिले अघ्राण करि याणिमा। अदा गन्धे भवे ब्रह्म। रजगन्ध क्षत्रिअस्तथाः। खार गन्ध भवे वस्य। शुद्रा आमिस गन्धकं। गन्धभूमि वारि न पारिले हल चसाई तिल वुणाइवा। श्लोकः। त्रयोरात्रे ब्राह्मणं भूमि। क्षतीयो प्रोहोमा यती। पञ्चरात्रे भवे वस। सड रात्रे शुद्रमेवच। अर्थः। तील येवे त्रियरात्रे उठ से ब्रह्मयाती भूमि बोली याणिमा। चारि रात्रे उठीले क्षत्रिअ भूमि याणिम। पञ्चरात्रे उठिले वस बोली याणिमा। सडरात्रे चठीले शुद्रबोली याणिमा।............। सप्तरात्रे येवे तील उठई से पिचास भूमि बोली यानीम तही केही न रहिवः। (पृः ३६, ३७, ३८)

(ग) श्रीगणसाए नमः। अथ सिल्प लिक्षते। ब्रह्मक्षेत्रीं वसशुद्रं शुक्लारक्ता पितये। कृष्णवर्ण च क्रमेणा अतैव वास्तु लक्षण॥ अर्थ। ब्राह्मण यातिभूमि शुक्ल-वर्ण। क्षत्र याति भूमि रक्तवर्ण। वसयातिभूमि पितवर्ण। शुद्रयाति भूमि कृष्ण-वर्ण। ०। कशाया ब्रह्मणभूमि। अम्बिला क्षेत्रीयस्तथा। तिक्त वैस समाक्षाता मधुर शूद्रमेवच। अर्थ। ब्राह्मण भूमि कसा। क्षत्रीयभूमि आम्बिल। वैस्य भूमि पित। शूद्रभूमि मधुर। घृत गन्धोभवेत् ब्रह्म रक्तगन्धापि वाहुजा। क्षीरगन्धाभवे वैस्य शूद्र विष्ठानुगन्धिता। अर्थ। ब्रह्मयाति भूमि अश्वगन्ध। क्षत्रीय याति भूमि रक्तगन्ध। वसयातीभूमि सुगगन्ध। शूद्र याति भूमि विष्ठागन्ध। स्वादेन लभते यत्र गन्ध तत्र विनीर्द्दिशेत। अर्थ। भूमिरे तिल वुणिम सावित्री मन्त्रे। एहा समभूमि करिव। त्रिरात्रश्चभवेत् पत्रं ब्रह्मेश्वर प्रकीर्त्तिताः। क्षत्रियं पञ्चरात्राणि वैश्या सप्तभिस्तथा नवमो शूद्रविख्यातो। एवं भूमि परीक्षिताः। वास्तुभूमि चतुरस्र करि लक्कले चषाइव। सावित्री मन्त्रेण करि।

(घ) ब्रह्माण क्षत्रिया वैश्या शूद्रा भूमिश्चतुर्विधा।
शुक्ला रक्ता तथा पीता कृष्णा वर्णै रिति क्रमात्॥
अजागन्धा ब्रह्मभूमि रजोगन्धा च क्षत्रिया।
क्षारगन्धा भवेद् वैश्या शूद्रा पुरीषगन्धजा॥

कषाया ब्राह्मणा भूमिरम्ला च क्षत्रिया तथा ।
वैश्या ख्याता तथा तिक्ता मधुरा शूद्रजातिजा ॥
तिलानां वपने तत्र ज्ञातव्या भूमिजातयः ।
त्रिरात्रेणाङ्कुरो यत्र ब्रह्मजाति प्रकीर्त्तिता ॥
क्षत्रिया पञ्चभिरात्रे वैश्या स्यात् सप्तभिस्तथा ।
नवरात्रे च शूद्राया अङ्कुरो जायते ध्रुवं ॥ (पृः २)

घदा, घजा etc. are evidently corruptions of आज्य, *ghrita*.

1. The Brahmin soil is white in colour. It smells like clarified butter and is astringent to the taste.

The Khsatriya soil is blood-red in colour, smells like blood and is bitter to the taste.

The Vaisya soil is yellow in colour, smells like alkaline earth and is sour to the taste.

The Sudra soil is black in colour, smells like fæces and has a taste like that of wine.

If one is unable to determine the caste of a soil by colour, taste or smell, he should prepare a small piece of ground with the plough (while uttering the *Sāvitri mantra* at the same time) and sow sesamum seeds therein. If sprouts appear after the third night, it is Brahmin soil ; similarly, if they appear after 4, 5, or 6 nights, they should be recognised as Kshatriya, Vaisya and Sudra respectively. If the seedlings appear after 7 nights, then the soil belongs to the caste of *pisāchas* (devils) and men should not build on such soil.

2. The selection of soils

(क) विप्रस चतृभूमि । क्षेत्रिय तिति सुमृत ।
वैश्य दुरामाशयः । शूद्रसका प्रकुतिता ॥
ब्राह्मण जसदा भूमि । क्षेत्रिय गृहमाख्याति ।

से ते निधने यान्ति ।। अर्थ—कृतब्रजश्री । क्षेत्रियस यदा भूमि वैश्यमागृह माख्याति । स ततम् निधनं यान्ति । ब्रजस्व गुहामम । वैश्वसखा यदाभूमि शूद्र गृहामासति । सततं निधनं यान्ति । द्रवागिरि प्रवाएते ।

ब्राह्मणजान्ति भूमिरे क्षेत्रिवास न करिब । वैश्यभूमिरे शूद्र न रहिब । रहिले कि होइ । तिर आगि तथैव च । (५ पृः)

(ख) ब्राह्मणस जदा भूमि क्षत्रिअ प्रियमोछन्ती । स ततो नीधनो यान्ति । यमा गती ब्रजंसिरि । क्षत्रिअस जदा भूमी । वंसस प्रिअमिछन्ती । सत्रयं नोधने यान्ति । ब्रयस्य गृहमासमं । अर्थ । क्षत्रीअ तोल येवे छ रात्रे उठइ से शूद्रभूमि तँही वस न रहोब । वस्यर येवे तोल पाञ्च रात्रे उठई । से भूमिरे क्षत्रिअ न रहीब । तीळ येवे चारि रात्रे उठई । से भूमिरे क्षत्रित्र न रहई । (३८-९ पृः)

(ग) स्वजाति सुखमाप्नोनि ब्रह्मस्य चतुरभूमौ । क्षत्रियाय स्थिभिस्थाश्च वैश्यश्च द्वयभूमि च । शूद्रनामेक भूमिश्च चतुर्व्वर्ग विधोयते । ये याहार स्वजाति भूमिरे रहिले सुख प्राप्त होइब । ब्राह्मण चारि जातिरे रहिले सुखी होइ । क्षेत्रिय तिनि जातिरे रहिब । वैश्य दुई जातिरे रहिब । शूद्र ताहार जातिरे रहिब ।। श्लोक ।। ज्यैष्ठश्चैव यदाभूमि वर्णहीनन्न यो नर । सोपि वास्तु विनाशस्तु गृहमजम्बूक रोदिते । अस्यर्थ— गृहस्थ भूमिरे येबे भूमि स्वर्ण होइ गृहस्थर वर्णहीन होइ । से भूमिरे रहिले सकाळे शियाळ बोबाइ । वर्णहीन यदा भूमि । वर्णज्येष्ठन्तु यो नरः । सोपि वास्तु प्रसस्त । सुखी भवन्ति मानवाः । भूमिरे वर्णहीन वर्णहब गृहस्थर श्रेष्ठ वर्ण हब से वास्तुरे कुटुम्ब बढ़इ, मनुष सुखी भवन्ति ।

(घ) स्वजात्या सुखमाप्नोति ब्राह्मणस्य चतुर्भूमिः ।
क्षत्रियाणां त्रिभूमिः स्याद्वैश्यस्तु द्वयभूमिगः ।।
शूद्राणामेकभूमिश्च चतुर्जाति विधियते ।।
ब्रह्मजातिं यदा भूमिं लोभादिच्छाते क्षत्रियः ।
सर्व्वे ते निधनं यान्ति शैला वज्रहता इव ।। (३ पृः)

2. If a man lives on the soil which belongs to his own caste, he will be happy. But a Brahmin may

live on any one of the four classes of soils, a Kshatriya can live on three, a Vaisya on two, and a Sudra on only that which belongs to his caste.

If, through temptation, a man lives on soil which belongs to a caste higher than his own, then surely destruction shall follow him. The place where his house stands shall be converted into a waste, and jackals shall fill the place with their cries even during the daytime.

If a man lives on soil belonging to his own caste or on one lower than his own, then surely will he live happily with friends, relations and attendants.

III. The best site for dwelling purposes

(घ) स्निग्धा स्थिरा सुरभिगुल्मलता सुगन्धा।
शस्ता प्रदक्षिणजला च निवासभूमिः॥
नेष्टा विपर्य्ययगुणा कच-कर्करास्थि।
वलोक कन्टक विभीतक-संकुला च॥

स्थिर सुस्निग्ध ये सुरभि। गुल्मलतारे होई शोभी॥
सुगन्ध युक्त होइ थिव। प्रशस्त भूमि देखा थिव॥
से भूमि चारिपास्व जळ। घेरि थिव ए सुमङ्गल॥
एपरि स्थाने कले घर। मङ्गल घटइ अपार॥
एथिरु होइ विपरीत। केशा फिङ्गुर गोड़ि युत॥
बालि हुङ्का वा थिव यहिं। कण्टकवण भय थाइ॥
एपरि स्थाने कले घर। घटइ अनिष्ट सत्वर॥

3. A place which is sheltered by fragrant plants, cool and undisturbed, spacious and surrounded on all sides by water, is good for dwelling purposes. A site with the opposite of these qualities is not good.

A place full of hairs (human ?), gravel, bones, sand or thorns is fearsome. If one builds on such a site, misfortune will rapidly overtake one.

IV. Divination by means of a lighted lamp

(ग) जानुमात्रं खन्यते भूमि द्विकस्तु तिनि योजयेत् नक्षत्रकरणं कुर्य्यात् बद्ध-ज्ञात्। अर्थ। भूमि जानुमात्रकरि खोळिब। दीप गोटिए जाळिब। तँहि भितरे बसाइब। घरजाक येवे दीप दिसइ तेवे भल। एतद्‌र्थकु ये दिसइ से मरण होइ। बड़ क्षीण होइ ज्वळिले से वास्तुरे गृहस्थ नाश याइ। श्लोक। दीपशाखा बजन्दन्ति प्रणमे दीपतोज्ज्वल धर्म्म अर्थ चिन्त्यतेते दीर्घायुमतिरुच्यते। दीपशिखा येवे बड़ होइ जल्‌इ प्रलम्ब बोइवे शरीर तिन्नि पड़इ तेवे से घरे सम्पत्ति होइ। दीर्घायुष होइ।

(घ) वास्तोर्मध्ये तु विवरं कृत्वा बाहुप्रमाणतः।
दीपं तत्र स्थापयित्वा चिन्तयेत्तत्फलादिकं॥
श्रीदा दीपशिखा धूम्रा वृद्धिः प्राचीगता भवेत्॥
आग्नेये वेश्मदाहः स्याद् याम्ये मृत्यु नं संशयः॥
नैॠते च भवेद्दुःखं वारुण्ये धननाशनं।
वायव्ये व्याधिपीड़ा स्यादुत्तरस्यां च सम्पदः।
ऐशान्ये सुखवृद्धिः स्यादित्याशाभाग निर्णयः॥ (३-४ पृः)

4. A hole, one cubit deep (or knee-deep), should be made in the ground, and a lighted lamp placed therein to determine the 'luck' of the site. It is good if the lamp lights the entire cavity. If it burns dimly, the householder will die. If the flame becomes elongated, then the house will bring prosperity and long life (to the owner).

If the flame burns gray (gives forth smoke ?), it will bring prosperity. If it leans towards the east,

there will be prosperity; if towards the S. E., the house shall be burnt; if to the south, there will doubtless be death; if towards the S. W., sorrow shall come; if towards the west, there will be loss of property; if towards the N. W., there will be sickness; if towards the north, prosperity shall come; if towards the N. E.. there shall be an increase in happiness. Thus are indicated the signs with respect to the different points of the compass.

V. Classification of building-sites

(क) वास्तु लक्षण:—अतःपर प्रवक्ष्यामि गृह कार्याणि विलक्षण आकारा शुभमिदं वा शुभमशुभं वा आचारे॥ चतुरस्र □ ॥ वृत्त ● ॥ महासन ॥ चक्र: ● ॥ विषमबाहु ॥ त्रिकोण: △ ॥ शकटाकृति ॥ दण्ड ॥ प्रणवस्थान ॥ २२। मुरजाकृति ॥ वृत्तार्धे ॥ ○ ॥ व्यजन ॥ कूर्माकृति ॥ धनुराकृति ॥ (१ पृ:)

(ख) वास्तु लक्षण। अथतर प्रवक्ष्यामि। गृहकार्याणि संशय:। यदी कुल शुभ यदा। तदा शुभमाचरे। अर्थे:। अथवा कल्पना करि कीजसा गृहकार्य करे। यदि शुभमिश्र करे। तथापि ते ईच्छा करे। अथ ये गृह से समान करे। आकार ते ताल ताला वाक्य। आयतन। △। चतुरस्र। □। वृत्त। चक्र। विषमबाहु। ॥ त्रिकोण △ ॥ शकट ॥ दण्ड। प्रणव। मृदङ्ग। दर्भपीठ। व्यजन ॥ ॥ कूर्मपृष्ठ ॥ धनर्धय। (१४-५ पृ:)

(ग) षोडशभूमिका। कोष्ठ:। आयतन। □ ॥ चतुरस्र: ॥ ॥ भद्रासन: । चक्र: विषमबाहु ॥ । त्रिकोण △ । शकटाकृति दण्ड । प्रणवस्थान । मुरज । पद्ममुख व्यजन कूर्मपृष्ठ: । धनु । सूर्यचक्र: ⊛ ।

(घ) आयतं चतुरस्रं च छत्रं भद्रासनं तथा।
चक्रं विषमबाहु: स्यात्त्रिकोणा शकटाकृति ॥
दण्डं च प्रणवं मूर्ति गृहदं व्यजनं तथा।
कूर्माख्यं धनुराकारं सूर्याख्यं चेति षोडश: ॥ (४ पृ:)

VI. The effects of living upon each kind of building-site

(क) षोड़शभूमि षोड़श प्रकारे गला। केवन भूमिरे केवन गुण जानिबा ॥ ३४। आअते सविसिध्व॥ चतुरस्रे धन आगम। भद्रासने कृतार्थः। घृते पुट विवर्द्धनः। चक्रे दारिद्रे्य च पूजेमः चभितथा। ५४। विसुवाड़ि वा दाने राजभया त्रिकोणसा। ५४। शकटश्च धनक्षयः पशुदण्डि तथा दण्ड। प्रणमे ज्येष्ठनाशनः न सहन्ति गृहे भार्य्या॥ अर्थनाशन वृहनृपे। दुर्ज्जने विश्वनाशाय कृमणधनपीड़न। सूर्य्ये धनक्षयविदात्। धनु चौरभय भवतु॥ (१—२ पृः)

(ख) सोड़स भूमि सोड़स प्रकारये। कँउ कण के भूमिरे कँउ गुण याणिमा॥ अर्थ। श्लोक। आयते सर्वसिधि च। चतुरश्रे धनागम। भद्रासने कृतार्थाय। कृती पुष्टविवर्धनं। चक्रे दारिद्र च। वसवाड़ तपाहनं। राजभय त्रिकोणसा। सकटाधि धनक्षयः। पशुद्दोत्रि तथा दण्डं। प्रलम्बे येष्ठनाशनं। अथनास कृत्यनृपे। नमन्ति शुरे भारिया। अर्थनासं वृहनृप। व्यञ्जने विद्यानास च। कृमेण धन पिड़नं। शुर्य्ये धनक्षयादित। धनु चोर भवे मृतु। (३५—३६ पृः)

(ग) ए भूमि मानङ्कर शुभाशुभ फल। आयतने सिध्यते सर्व्वं। चतुरस्रे धनागमः। क्षत्र पुष्टि विवर्धनं। भद्रासने कृतार्थश्च। चक्रे दारिद्र्य मेवोक्तम्। शोक विसमवाहुके। नृपभीति त्रिकोणेस्यात्। शकटे च धनक्षयं। नश्यति चिरवो दण्ड। प्रणवे क्षयलोचनं। सुरिक्ते म्रियते भार्या। अर्थनाशं वृहम्मुखे। व्यजनं वित्तनाशश्च। कूर्म्मे च धनपिड़ते। चापे धनभयं जातं। सूर्य्ये नश्नक्षयं भवेत्।

(घ)
आयते सिद्ध्यते सर्वं चतुरस्रे धनागम।
छत्रे प्रीतिविवर्द्धी च भद्रासने कृतार्थिनः॥
चक्रे दरिद्र-रोगं च शोकं विषमवाहुके।
राजभीतिस्त्रिकोणे स्यात् शकटे च धनक्षयं॥
चौरा नश्यन्ति दण्डेन प्रणवे नेत्रनाशनं।
सुमुत्तौ म्रियते भार्य्या गृहदे सुखनाशनं॥

व्यजने वित्तनाशनं च धनलाभं च कच्छपे ।
चापे चौरभयं विद्यात्भास्करे च दरिद्रता ॥ (४-५ पृः)

6. From an examination of these names, it appears that they can be arranged in three groups as follows :

a. *Names common to all the mss* : *āyata*, rectangular ; *chaturasra*, square ; *bhadrāsana*, the beautiful site ; *chakra*, shaped like the wheel ; *trikoṇa*, triangular ; *sakaṭa*, shaped like the bullock-cart ; *kurma*, shaped like (the back of) a tortoise ; *dhanu*, shaped like a bow ; *surya*, shaped like the sun ; *danḍa*, shaped like a staff.

b. *Names regarding which there has been some typographical error*, *pralamba*, the elongated one ; *byajana*, like the fan ; *chhatra(?)*, like the umbrella ; *bisamabāhu*, with unequal arms ; *brihanmukha*(?), with a big mouth.

c. *Names which are not common to all the mss* :
Muchhandaka, Mruchhanda, Grihada ; *surikta*, *sumurti* , *harmyapitha*.

Of these, *āyata* brings prosperity in all matters ; *chaturasra* brings wealth ; *bhadrāsana* brings satisfaction ; *brita* or *chhatra* brings welfare (?) ; *chakra* brings poverty : *trikoṇa* is the cause of the king's displeasure ; *sakata* brings loss of wealth ; *danḍa* brings about the death of cattle ; *pralamba* brings about the death of an elder ; *brihanmukha* brings about the loss of wealth ; *byajana*, the loss of wealth ; *surya*, the loss of wealth and *bisamabāhu*, bereavement.

III. A Chapter on Augury

VII. Signs and indications at the time of the first measurement

(क) घरसुतिवा श्लोक ॥ सूतपात प्रवक्ष्यामि सुरसम्भोवमेतधर ॥ न गृह न सुतभ्र्वे ॥

अर्थ—घर सुता धरिबा बेले सुता छिड़ि गले के काहाकू खताई हेले एमन्त होइले से डिहरे घर न तोलिब। से डिहरे घर तोलिले गुरुस्थ नाम याई ॥ (५-६ पृ:)

(ख) एवे श्रत्रलक्षण कहीवा। सुत्रपात प्रवक्षामि। शुरसम्भोवने धर। तद् गृहीर्क शुत्रधृवं। लनतु याती मानव। १। अर्थः शुता धरिवा बेले येवे छिड़ी बाई नोहोले केहि खताई होई। एमन्त होईले से भूमिरे केही घर न करिव। से डोहरे घर कले आपणा स्वामो नाश याई। (३६ पृ:)

शुता धरीबा बेले यदी बा च्डीव। तेवे याणीम से घरस्वामी नास याई तहीं न रहीबः। (४० पृ:)।

(ग) एवे भूमिरे स्तम्भ आरोपण करिबाकु सुतासुतमान पाति दीर्घप्रति करि बन्धमान धरिबाकु सुत्र पातिबा वेले स्वरभेदर लक्षण अलक्षण कहिबा। सुता धरि सुतिधरिबा बेले सुता हायरु खसि गले विपत्ति पड़इ। सुता छाड़ि गले गृहस्थ मरइ।

(घ) सूत्रस्य छेदनात्क्षिप्रं दुःखं स्यान्मरणान्तकं।
अतो विधिविधानेन शान्तिहोम तु कारयेत् ॥ (१५ पृ:)

When the thread (measuring tape) is being laid on a building-site for determining the *bandha** of the place, and also the particular spot where the *subhastambha*

* See Chap. 6, § XX.

(the auspicious post), should be set up (indications regarding the future can be drawn from certain sounds heard at the time). This science of sounds, heard during the laying of the thread is being indicated here.

If the thread slips from the hand or is blown off (by the wind), or if anyone happens to make faces at the owner of the house at the time, one should not build there. In that event, even the title of 'householder' shall disappear (i. e. the person will not continue for long to be a householder).

(क) सुतविस्तार्यमानेन शङ्खशब्द यदा भवेत्। देवभूमि भवेतस मानव वर्ज्जये सदा ॥

अर्थ—सुता पारिवा बेले येबे शङ्खशब्द शुभइ से देवभूमि। तँहि मानवी न रहिब॥ (६ पृः)

(ख) श्लोकः। शुत्रप्रसारमात्रेण। संखं सब्द शुभे जदि। देवभूमि भवेजस्य। मानव वर्यए सदाः।

अर्थः। शुता धरिबा बेले येबे संख शब्द शुभई से देवभूमि तही मानव न रहीब। (३६ पृः)

If a conch-shell be heard at the time of laying the thread, then the spot is sacred to the gods; men should not live upon it. (It is usual to blow the conch-shell during religious ceremonies in India).

(क) श्लोक॥ सुतविस्तर्य्यमानेन महावात भवे यदि
प्रजम दुसी भूमि वात हन्तो भवे तदा।

अर्थ। सुता धरिबा बेळे येबे बा करिब से घर बारे भग्न होइ यिब। (६ पृः)

श्लोक॥ सुत्रप्रसादमात्रेण महावात शुभते यदि
वर्ज्जये तादरा भूमि वातये भाजते भवे॥

अर्थ। सुता पारिवा बेले येबे बड़ वात होइ जानिमा से घर वाये भग्न होइब। (१३ पृ:)

(ख) श्लोक:। शुत्रवीस्तारमानेन। महावात भवे जदी। वर्यए तादृशं भूमि। वातभयं भवे जदो। अर्थ:। शुता धरिवा बेले येबे बड़वात बोलन्ते की पवन बाई से घर वाए भग्न होई। (३६-४० पृ:)

If the wind blows strongly at the time, the house shall be destroyed by storm.

(क) श्लोक सुतविस्तर्य्यमानेण शिलाघात यदाभूमि
भीमानासम्रसजदा बर्ज्जयेत् तदाभूमि। (७ पृ:)

श्लोक सुत्रप्रसादमात्रेण शिलावृष्टि भवे यदि।
बर्ज्जए तादृशम् वस्त गृहभग्नापिजायते

अर्थ। सुता पारिवा बेले यदि शिलावृष्टि करइ जानिमा से घर शिलावृष्टिरे भग्न होइब। (१४ पृ:)

(घ) येबे पथर बरषिब। बड़ आश्रय भाङ्गियिब॥ (१७ पृ:)

If there be a hail-storm at the time, the house shall be destroyed in a hail-storm.

(क) श्लोक॥ सुत्र विस्तार्यमानेण उत्तरे गावह: श्रुते ससन्श्री सता तत भूमि। बर्ज्जते वास्मत: सदा॥ अर्थ। सुता देवा बेलकू उत्तर आड़े गाइ देखिले से भूमि श्रीहानि। बर्ज्जित करिब ताहा। (७ पृ:)

श्लोक। सुत्रप्रसादमात्रेण उत्तगाव हसते से समितत्रता भूमि ब्रजते वास्तुत सदा।

अर्थ। सुता पाड़िबा बेले येबे उत्तर आड़े गाइ गह देखिले जानिमा से भूमि राक्षसभोग्य होइ। (१२ पृ:)

(ख) शुता धरिबा बेले येबे उत्तरदिगे गाई बोबाई। याणिम से भूमिरे सीरीहानी होई। (४१ पृ:)

(ग) सुतविस्तार्य्य मानवतु गमाथ रोवन्ते यदि। गोब अस्थि विजानीयात्

मृत्येबास्तु यथार्थजा। अर्थ। सुता पातिबा बेले येवे गरु बोबाइके बास्तुरे गरु हाड़ गोटाए थाइ। ना छाड़िले मृत्यु होइ।

(घ) सूत्रे विस्तीर्य्यमाणे तु धेनुः शब्दायते यदि।
गवास्थिन्यत्र जानीयान्मृत्यूर्वास्तुपतेर्भवेत्॥

सुता बेले गाई बोबाइ। से घरे गोरु हाड़ थाइ। घरकु पञ्चभाग कर। पूर्बादि तृतीय भागर॥ अण्टाए खोलि हाड़ घेन। कुकुर हाड़ कथा सुन॥ (१६पृः)

If a cow be seen or heard bellowing towards the north, the site should be known as fit only for *rākshasas* to live upon. A man cannot be prosperous while living in such a place. (Also) if the cow bellows, then know that there is a piece of cow's bone in the ground. Unless it is extracted, the householder shall die. Divide the length of the site (from east to west) into five parts. The bone is in the third division from the east at a level which is waist-deep.

(क) श्लोक सुत्रविस्तार्य्यमानेण मास शब्द सुहते यदि।
देवभूमि बिजानीया मनुष्ये प्रजते सद॥

अर्थ—सुता देवा बेलकु येवे बड़ चाहल शोभइ से भूमि देवताङ्कर तँहि बास न करिब। (८ पृः)

श्लोक। सुत्रप्रसादमात्रेण महाशाब्द शुभते यदि
तु देवभूमि बिजानीयात् मनुष्य तत्र बर्ज्यंये।

अर्थ। सुता पारिबा बेले येवे बड़ चाहल शुभइ। जाणिमा से भूमि देवभूमि तँहि बास न करिब। (१२-१३ पृः)

(ख) सुता पातीबा बेले अवि बड़ चाहल शुभई। जाणिम से भूमि राक्षस भोग होई। (४४ पृः)

(घ) सूतार बेले बड़ शाब्द। हेले देवभूमि जाणिब॥ सर्व्वथा तहिँ न रहिब। रहिले उपद्रवे हेब। राक्षस देखिले न रहि। राक्षस भूमि जाण सेहि॥ (१७ पृः)

If a great noise be heard when the thread is being laid, know the place to be the abode of gods. Do not live there on any account. In that event, (the gods ?) will create trouble. (According to another version, such a site is a proper abode for *rākshasas*).

(क) श्लोक—सुत्रविस्तार्य्यमानेन माशं शब्द शुभते यदि । ५ ।
वर्ज्जंते दुष्टवास्तम् च मरण तत्र न संशयः ।

अर्थ । सुता पालिबा बेले यदि मासं शब्द शुभइ नहिले देखइ तँहि रहिले मरण निःसंसये होइ । (८ पृः)

श्लोक—सुत्रप्रसादमात्रेण मासंशब्द शुभते यदि
वर्ज्जयेवृसवस्तम् मरण तत्र निःसंशयः ।

अर्थ । सुता पारिबा येबे येबे मासम शब्द शुभइ नहिले देखइ जानिमा से मृत्युसंशये । (१३ पृः)

(ख) श्लोकः । शुत्रविस्तारमानेन मानवसब्द शुभे जदी ।
वर्यए तत्र भूमिसा । मरण तत्र निसंसयः ।

अर्थ । सुत्र धरिवा बेले यदि मांस देखई नोहिले हे सुणई से घरे रहिले मरण निश्चये होई । (४१ पृः)

During the laying of the thread, if.........be seen or...... heard, then doubtless there shall be death for one who lives upon it.

(क) श्लोक सूत्रविस्तार्यमानेण गीतशब्द शुभते यदि तेषा भूमि कोवरसा धन धान्यबहुपुत्रिका । सुता देबा बेळे येबे गीत (८-६ पृः)

(ख) श्लोक ।। सुत्र विस्तारमात्रेण गित शबद शुभते यदि ।। तेभूमि कुबेरस्य धनधान्य विहिता ।। सुता देबा बेले येबे गित सबद सुभई याणिमा वे तेवे से घरे धन वृद्धि होई । पुत्र बहुत होई । (४१ पृः)

If music be heard during the laying of the thread, then surely the land belongs to Kuvera (the god of wealth).

In that house there shall be an abundance of wealth and progeny.

(क) श्लोक। सूत्रविस्तार्य्यमानेण दहभूमि प्रजायते बाए तत्र विजानीय देश सवरजोख तथा। सुता पारिवा बेले येवे अग्नि दहन देखिब कि बा बहिब आपनार देश हेले छाड़िब। (६-१० पृः)

(ख) श्लोकः शुत्रवीस्तारमानेन। दहनो यद्दी दृस्यते। वर्यए नाहसं भूमि। देसस्य परिवर्यएत। अर्थः। शुता धरिवा बेले जदी अग्नि दहन देखिब आपणा देस हेले छाड़ि पलाइब। (४१-४२ पृः)

If fire be seen at the time, then that place should be avoided. One should flee from the place even if it be one's own country.

(क) सुत श्लोक। सुतमास्तर्य्यमानेण मनुषेरादिते यदि। पचर पचम् पकि क्रियते भाग सुत्रेक। सुता पारिवा बेले येवे मनुष्य कान्दइ…………जानिमा से डिहरे मनुष्यर हाड़ अछि। (११ पृः)

(ग) श्लोक सुत्रविस्तार्य्यमानस्तु रोदिते श्वासते अथवा नाभिमात्रस्थिते। सल्य मुण्ड माला विनिर्द्दिशेत्। अर्थ। सुता पातिवा बेले येवे लोके कान्दुथान्ति कासुथान्ति एमन्त बेले जानिमा से वास्तुरे नाड़िमात्र गभीरे सल जे मुण्ड गोटिए थाइ।

(घ) सूत्रे विस्तीर्य्यमाणे तु रोदनं श्रूयते यदि।
नाभिमाने स्थितं शल्यं मुण्डमाला विनिर्द्दिशेत्।

सूता पातिवार लक्षण। कहिबा सावधाने शुन। मनुष्यमानङ्क रोदन। किम्बा भयङ्कर स्वन॥ शुणिले शुभकु न देब। ए हाड़ थिवार जाणिब॥ घरकु षोलभाग कर। पूर्व्वरु ये पाश्वभागर॥ अण्टागहीरे मुण्ड पाइ। एथि संशय किछि नाहिं॥ (१५-१६ पृः)

If a person be heard weeping or sighing when the thread is being laid, know that there must be human

bones in the ground. Divide the length of the site (from east to west) into 16 parts. It the fifth division from the east, at a level which is waist-deep, you will doubtless find a human skull.

(क) सुत्रविस्तार्य्यमानेण स्वानभि रदिते यदि ददिमात्र प्रमाण्ये जमुतमत भागे थागण। सुता पारिबा बेले येवे............कुक्कुर वोवाइ जानिमा से डिहरे मनुष्यर हाड़ अछि। (११ पृः)

(घ) सूत्रे विस्तीर्य्यमाणे तु कुक्कुरो यदि रुयते।
अचिरेणैव कालेन शूना निहत एव सः।

सूत्र पातिबा बेले येवे। श्वान वोवाए शुण तेवे॥ कुक्कुर हाड़ थाए तँहि। वाहार करि शुभ देइ॥ तार पूर्वरु तिनिभाग। अण्टाए गभीर करिब। श्वान हाड़ बाहार कर॥ एमन्ते शुण सूत्रधर। अलप दिने श्वान योगे। गृही पड़इ दुःखभोगे॥ (१६-१७ पृः)

If a dog barks when the thread is being laid, know that there is a dog's bone (according to another version, human bone) in the place. Extract it before performing the auspicious ceremony. (After dividing the length into...parts) you will find the dog's bone in the third division from the east. Oh carpenter, you must remember this ; (otherwise) some danger from dogs will overcome the householder within a short time.

(क) श्लोक—सुतविस्तार्य्यमानेण मुण्डमुण्डितोय भवेत् मुण्डतत्र विजानि-जात नेखत वस्तुभिलक्षण। अर्थ सुता पारिबा बेले येवे लाण्डमुण्ड देखि जानिमा से डिहरे नाण्डमुण्ड अछि। त्रिभाग करते सूत्र देवज्ञो वचन्तिक नाभिमात्र-मनुते भूमि लेखते मुण्डमुण्डिक॥ सुता तिनि भाग करिब सुता देवा बेले येवे मनुष्य देखि जानिमा मनुष्य मुण्ड अछि। ५४। से सुता चारिभाग करिवा पूर्व्वभागे गर्त्तरे हातक गहीरे अछि मुण्ड। (११-१२ पृः)

घटमगह...गेवत्। मृत्युका जोम्बोको रोदिता॥ (७ पृः)

(ख) श्लोकः। शुत्र विस्तार मानेन नाण्डमुण्ड दृस्यते जदी। दृष्ठायं घट-भग्नस। जम्बूको रोदीताः। अर्थः। शुता धरिवा बेले येवे नाण्डमुण्ड दिसई देखीव। कीअबा घटभग्न देखीव। कोअवा मृतु पिण्ड देखीव। कोअवा जम्बूका राव दंव। याणिम से ढिहरे मुण्ड गोटाए अछि। सुता चारि भाग करिव। पूर्वभाग उपर गहिरे से मुण्ड अछि। (४०-४१ पृः)

If a shaven-headed man or rice-offerings to the manes be seen or the howl of a jackal be heard when the thread is being laid, know that there is a skull in the ground. Divide the thread (i. e. length from east to west) into 4 parts. In the eastern division (i.e. the first one), there is a skull at a level which is one cubit deep.

(क) श्लोक—सुत्र प्रसादमात्रेण महावृष्टिभवे यदि धनधान्य भवेवास्त शुभक्षणे भवे यदि। अर्थ। सुता पारिवा बेले येवे दिअ वृष्टि करई जानिमा से घरे धनधान्य पुत्र पुत्री अनेक होइ। (१३-१४ पृः)

(ख) श्लोकः। शुत्र वीस्तारमानेण शुरवृष्टि भवे जदी। धनधान्य भवे वास्तु। शुलक्षण भवे जदी। अर्थः। शुता पाडीवा बेले येवे दीअँ वृष्टि करई। याणीम से भूमिरे धनपुत्र बहुत होई। । :०: । (४४ पृः)

(घ) घरे सूता पातिवाबेले। सेठारे हीनवृष्टि कले॥ से राज्ये दुर्भिक्ष हुअइ। महा अरिष्ट होए तहिं॥ येवे अलप बरषइ। सुख नाहिं राज्य भाजइ।

If the gods send rain when the thread is being laid, there will be an abundance of wealth and of children in the house. If the rain be scanty, there will be no happiness and the king shall lose his kingdom.

(ग) सुतविस्तार्य्यमानस्तु गजध्वनिमुदामृत गज अस्थि विजानीयात् वास्तुभूमिमौ न संशय। अस्यार्थ। सुता पातिबा बेले येवे गजध्वनि शुभइ से

बास्तुरे गज ये हस्ती हाड़ गोटाए थाइ। ए सत्ता न काढ़िले बास्तुभूमि संशय होइ।

(घ) सूत्रे बिस्तीर्य्यमाणे तु गजशब्दो यदा भवेत् ।
गजस्यास्थि बिजानीयाद्वास्तुभूमौ न संशयः ॥

येवे हाती गर्ज्जन हेब ॥ से घरे हातीहाड़ थिब। एहाकु एरूपे जाणिब। घर नवभाग करिब ॥ मध्यभागकु खोळाईले। बुकुए गहीर करिले। अवश्य हाती हाड़ थाइ। एरूपे एहा जणा थाइ ॥ (१६ पृ:)

If an elephant trumpets when the thread is being laid, then there is an elephant's bone in the place. Divide the length into 9 parts. In the middle division, at a level which is breast-deep, the elephant's bone is surely present.

(ग) सुत्र विस्तार्य्यमानस्तु हयध्वनि मुदाहृतं। हय अस्थि बिजानिया सस्त तिष्ठति नान्यथा। अर्थ। सुता पातिवा बेले येवे हय बोबाइ से बास्तुरे घोड़ा हाड़ गोटाए थाइ।

(च) सूत्रे बिस्तीर्य्यमाणे तु हयशब्दो यदा भवेत् ।
तत्राश्वास्थि बिजानीयाद्धनहानिर्भवेद्ध्रुवं ॥

घोड़ा हेषा येवे शुनिब। से घरे घोड़ा अस्थि थिब ॥ पूर्ब पश्चिम घर हेब। घर तिनि भाग करिब ॥ पूर्बभागकु खोळाइब। नाभिए गभीर करिब ॥ अस्थिकि बाहार करिण। शुभकु देव निश्चे जान ॥ उत्तर दक्षिण गृहर। तिनि भागरे ये उत्तर। नाभिए गभीरता कर। हेब ए अस्थि ये बाहार ॥ (१६ पृ:)

If a horse neighs when the thread is being laid, there is a horse's bone in the ground. Divide the length of the house from east to west or from north to south (according as it is longer one way or the other) into 3 parts. The bone is in the first division at a level which is navel-deep.

(क) मुण्डकम्बश्च सुभ्रुहा दुष्टायानन्नीचसेत् ॥ (७ पृः)

(ग) मण्डुको ध्यानने चैव दृष्टिभेदे भवे गृहं। घटभेद् भवेत्स गृहं जम्बुक रोदते। अर्थ। सुता पातिवा बेले येवे बेङ्ग बोवाई से घर गृहस्थ अत्राहि होइ। से घर अछुआ होइ। से वास्ततः ध्वस्त होइ। शिआल बोवाइ।

If a frog croaks at the time, it will be impossible for the householder to live there. The house will be ruined. The thatching of that house will not be completed. Jackals will howl there.

(ग) श्लोक गर्धबो यस्य स्यात् परिवर्ज्जयेते रोदन्ते पुत्रकालस्तु ध्रुव मृत्यु बिनिर्दिशेत्। सुता पातिबा बेले येवे गध ध्वनि शुभइ तेवे पुत्रशोक होइ। गृहस्थ मृत्यु होइ।

(घ) गर्दभो शब्यते यत्र तद्‌गेहं परिवर्ज्जयेत्।
काकोदृष्ट्या मुखं रौति ध्रुवं मृत्युविनिर्दिशेत् ॥ (१७ पृः)

If an ass brays when the thread is being laid, the householder will lose his son. The householder will die. If (also) a crow caws it denotes death without doubt.

(ग) सुत विस्तार्य्यमानस्तु पन्नगो यदि दृश्यते अचिरेणैव कालेन स्वामीन हत पनग। अस्यार्थ सुता पातिवा बेले येवे सर्प देखइ तेवे अल्पदिने मरइ। सर्प खाइ।

(घ) सूत्रे विस्तीर्य्यमाणे तु पन्नगो यदि दृश्यते।
अचिरेणैव कालेन सर्पेण निहतो ध्रुवं।

If a snake be seen at the' time, (the householder) will die within a short time, bitten by a snake.

(ग) श्लोक। बकश्च सहसत्यचन वसत्याक्षरानि च। न चैव सुप्रसन्न सन बसत्या विवर्ज्जयते। अर्थ। सुता पातिबा बेले येवे बक देखि धाम पाखे से भूमि तुआ सल जे हाड़ गोटिए थाइ।

If a crane is seen towards the left, there is new piece of bone in the ground.

(ग) श्लोक। शत्रू क्षयति निर्घोषे वसन्ति विप्रसद्गृहे। ज्योतिषो कथया-नश्च कीर्त्तिश्च वित्तवर्द्धन। सुता पातिबा बेळे येबे मेघ गर्ज्जन करइ दर्पणे प्रसाद उत्तम।

If there is a peal of thunder when the thread is being laid, then, according to the science of Astrology, the householder's fame and wealth shall increase and enemies diminish in number.

IV. Determination of the Nāga's Position

According to the *silpasāstras*, it is imagined that a great serpent(nāga)lies encircling every building-site. Its body is divided into eight equal portions, namely the head, heart, stomach, navel, anus, knee, shin, ankle and tail. The serpent moreover moves round and round in a clockwise direction. Its head lies at the eastern point of the compass in the middle of the month of Āswina. It takes a year to come round to the same point. It is therefore possible to determine, on any date, where the different limbs of the nāga will lie along the boundary of the site. It is required in the *sāstras* that the auspicious pillar should be posted at certain points of the nāga's body in order to ensure good luck. The orientation of the door is also determined by the lie of the nāga.

VIII. The lie of the nāga

(क) श्रीश्रीश्री वामेण सेव्यते नाग ५० कोटि मायेते अन्यत्रे तिरिक्षयाचम् पृथिवी जायते जायते सदा ।

श्रीश्री-भाद्रव असाण कारितिषु सार नागसु पुर्वक । दक्षिणे उदरे सेव पुष्टि सेव उत्तरे । पश्चिमे गोक्षस्ति अगोया सवलागुल तिभिमासे सुनिश्चल

मार्गसिरे पुष्य माघे शिर नागसु दक्षिणे । पश्चिमे मुदोरशेव पृष्टिसम्पुर्वक । उत्तरेण पुच्छपात नैराए सवलागुल तिभिमासे सुनिश्चल ।

फाल्गुणे मधु वैशाखे शिरो नागसु पश्चिमे । उत्तरे उदरे सेव पुष्टि सेव दक्षिणे । पुवोस्य यदा पुच्छ वर्वेस्तीति लाङ्गुल तिभिमासे सुनिश्चल ।

जेष्ठ आषाढ श्रावणेषु शिरनागस उत्तरे पासि उत्तरेसेव पुष्टिसेव पश्चिमे । दक्षिणे यदा सक्त ईशानेसेव लाङ्गुल (१४-१५ पृः)

(ख) एबे नाग परिणाम याणिमा। श्लोकः। बासेन सयने नाग। पथास केटी मीयुते। अनन्त ईती वीयात। पृथिवी यायते सदाः।

भाद्रव आसिन्य सिर नागो पृष्टके दखीणे उतरं चैव। पुष्ठं च एव उतरे। पश्चिमे शपुच्छस्थितं। अग्निए सर्वलाङ्गुल। त्रिभीमासे शुनीश्चल।

मार्गसिर पुस माघेण। सिर नागस्य दखिणे। पश्चिमे उदर चैव। पृष्टत चैवक पूर्वकं। उतरे पुछस्थितं। नैॠते सर्वलाङ्गुलं। त्रिभीमासे शुनोश्चल।

फाल्गुण्ये चैत्र वैसाखे सिर नागोशु पश्चिमे। उतरे उदर चैव। पृष्ठ चैव क दखीणे। पूर्व्वस्यक (कृ?) दा पुछ। वाइवे स्थितो लाङ्गुलं। त्रीभी मासे शुनोश्चलं।

येष्ट साढ़ श्रावणेशु। सिर नागस उतरे। पाटी ओष्ट सर्वचैव। पश्चिमे दखीणे जथा पुछ। ईसान्ये सर्वलाङ्गुल। त्रीभीमासे शुनीश्चल। (४४-४५ पृः)

(ग) श्लोक। तस्या ईशान भागेन स्तम्भरोपणमेव च। नागराजा क्रमेनैव ईशानं परिचिन्तयेत्। पूर्व्वं शिर भाद्रवार्द्धे ३ मार्गे दक्षिणमस्तके ३ फाल्गुणे वारुणेन्थेसे ३ जेष्ठे उत्तरमूर्द्धणि ३। अस्यार्थ। भाद्रवाश्विनकार्त्तिक नागशिर पूर्व्वं थाइ। मार्गसिरपुष्यमाघ नागशिर दक्षिणे थाइ। फाल्गुनचैत्रवैशाख नागशिर पश्चिमे थाइ।

(घ) भद्रादौ तु शिरः पूर्व्वं मार्गादौ दक्षिणे शिरः।
फाल्गुनादौ शिरः प्रत्यक् ज्येष्ठादावुत्तरे शिरः॥

8. The nāga lies on its left side. During the months of Bhādra, Āswina and Kārtika, the head lies to the east, the back faces the north, the belly faces the south and the tail (extends from the western point of the compass to the S. E. point ?). It remains in that position for three months.

During the months of Mārgasira, Pousa and Māgha, the head is towards the south, the belly faces the west, the back, the east and the tail (extends from the northern point of

the compass to the S. W. point ?). It remains in that position for three months.

During the months of Phālguna, Chaitra and Baisākha, the head of the nāga is towards the west, the belly faces the north, the back, the south and the tail (extends from the eastern point of the compass to the N. W. point ?). It remains in that position for three months.

During the months of Jaisṭhya, Āsāṛha and Srāvaṇa, the head of the nāga lies towards the north, the belly faces the west, the back, the east and the tail (extends from the southern point of the compass to the N. E. point ?). It remains in that position for three months.

IX. The movements of the nāga

(क) अहिधर महिराजा नित्य गम्य भ्रमन्तोह। चलित चरण दिने। षष्ट तिभि सतश्च। हिवहनयष्टसक्रा। चाल्ते मेकपादेक त्रिभि त्रिभि त्रिभि मासे। (४८पृः

(ख) नाग येँ उक्षृपे। नीत्यानी चलुअछि ताहा याणिमा। अचहर महोराया। निनोगौ मगती दोत्ये' च। चलीत चरण दोने दोने। अष्ट त्रिभिसतं च। दीश्वहत परिसंक्षा चलती मेक पादेन। त्रिभिमासे। (५३-५४ पृः) ईशान्य कोण माडि नाग चलुछि। ५। (५३ पृः)

(ग) वास्तु प्रमाणे न हि तस्य गात्रं वामेन सेति समतित कालं।

त्रिभिनमासे परिनुत्य भूमौ तं वास्तु नाग प्रवदन्ति सिद्धाः। अस्यार्थः।

वास्तु येते सर्पगात्र ये देह तेनोहि। वाम अङ्ग माढ़ि सोइ थाइ। तिनि मासे भूमौक बोलन्ते हिगे लेखाए खाउ थान्ति। वास्तु नाग एमन्त बुलि सिद्धमाने ऋृषिमाने बोलन्ति।

पूर्व्वा दिक्षु शिरः कुर्व्वा नागणेते त्रिभिः त्रिभिः।
भाद्र वा दैर्वामुपार्श्वे तस्य वक्ते शुभं गृहं॥

नागशिर पूर्व्वे थाइ। ईशान कोणठारु तिनि मास दिगे लेखाए याइ। ए तिनि मास ये ६० दिन एमन्ते दिग नव ६० भाग होइ। एमन्ते ६० दिने दिगभोग करइ। एहि प्रमाणे पूर्व्व दक्षिण पश्चिम उत्तर ए चारि दिग चळइ एरूपे।

(घ) तिनि दिग माड़ि शुअइ। दिगक अनाक्रान्त थाइ॥
वामपारुश माड़ि नाग। शोइण वास्तु करे भोग॥
ऐशान्य कोणु आद्य होइ। तिनि मास पूर्वे रहइ॥
वास्तुर येते पूर्वदिग। दिनकु दिन करे भोग॥
नव दिवसे शेष होइ। दक्षिणदिगकु माड़इ॥
एहि प्रकारे चारिदिग। भोग करइ वास्तुनाग॥ (१३-१४ पृः)

9. During the months of Bhādra, Āswina and Kārtika, the head of the nāga lies towards the east. On the first day of this quarter, the head lies exactly at the N. E. point of the compass, while on the last day it lies similarly at the S. E. point. The head of the nāga thus moves one degree every day, in a clockwise direction.

In this connection, it is said in one of the passages quoted above that the nāga covers by its length that portion of the boundary which subtends an angle of 270⁰ at the centre leaving an angle of 90⁰ open. It should be noted however that this does not agree with the opinion quoted in the previous article.

X. The eight divisions of the naga's body

(क) चतुरश्रम भवे यदा नाग तत्र प्रमाणश्च विख्यातो लांगुलमुखः। नागते यत्र हस्तश्च भागसे आते तथा। भागसत ताळमेको सारस्या दुगुण तद्रधो। सिरहृद्र मुदरसो नाभि पुच्छ जानुजङ्घ। आनुसैव लाङ्गुलेश्च जानिमा वृद्धसदात॥ ताळ मेको फेणाभाग द्विताळ हृदभा तथा। तृभमुउदरेशैव चतुर्थ ताळ नाभि

हस्यति। गुह्यिजे पञ्चतालश्च षष्ठताल या जानुः सप्ततताल जन्टास्तेव पुच्छे चाष्ठमेवचम्। (१५-१६ पृः)

(ख) गृहस्य यत हस्तं च। चतृश्रम भवे जदा। नाग तत्र प्रमाणं च। पृष्ठतो लांगुले मुख॥ नाग सेमे जत हस्तं च। भाग तस्य कारए तथा। भागस्व तालमेको। सीरसा दुगुणं तद्वाः। तालमेको फणाभागे। यद माल घयस्तथाः। त्रीश्च ताल उदरे चेव। चतृताल नाभीदेसक। हृदए पञ्चतालं च। सप्टताल चानुजंघन। सप्ततालं आन्दु चैव पुछे च अष्टमेवच्चः॥ (४५-४६ पृः)

(ग) नागसिर आठताल वेबर्त्ताना सर्प येउ मासे येउ तिनि दिग माढ़ि थाइ तिनि दिग माढ़िले येते हाथ होइ आठभाग करिव। आठभागर संख्या। श्लोक। ताल मेको फणाशिरः द्वितालं कण्ठस्तस्ता। त्रिभिताल हृदयेश्चैव चतुर्तालोदरं भवेत् पञ्चताल नाभिश्चैव षष्ठताल गुह्यकस्तथा सप्तताल जघनश्चैव अष्टतालश्च पुच्छये। अस्यार्थ नागर ये शरीर आठताल।

(घ) अष्टभाग कृत्वाभूमिः प्रथमं शिर उच्यते।
द्वितोये हृदयं चेव तृतीये जठरं तथा।
चतुर्थ नाभिकं विद्यात् पञ्चमं गुह्यमेवच।
षष्ठं स्याज्जानुदेशं च सप्तमं जघनं तथा।
अष्टमं पुच्छभागं स्यान्नागराजः प्रकीर्तितः॥ (१४ पृः)

10. Divide the line along which the nāga lies into 8 parts. The first portion forms the nāga's head, while the rest constitute the heart, belly, navel, anus, knee, shin and tail. According to another reading, the length should be divided into 9 equal parts, of which the head is constituted by the first two, the rest being formed by the remaining divisions.

When the position of the nāga has thus been determined, various religious ceremonies are performed before the actual commencement of building-operations.

One of these is the setting up of the auspicious pillar called *subhastambha*. This pillar should only be posted at certain points of the nāga's body.

XI. Where the pillar should be posted on the naga's body

(क) नागर स्थम्भ जहि पड़िले घटदारापुत्र प्रणाशे भीति। खनमस्तेके नाग गराहि श्रीसम्पद यदि जष्टरे। श्रीवभोग्य रूपते नाभि ख्यातोतु जातर त्रिसोभ एदुम्न देशविरोध ।। जानुदीर्घ सवासोक्ष क्षतावलतघ्न सोदेशाश्वरोगी ।। सीरो मृतु भये विद्वात्। पिठि शोक दारिद्रेक पुच्छे विविधभोग्यानि। क्रोटेण अर्थ-सम्पद शिर थम्मे भवे मृन्यु। प्रूहा पुत्रशोक पुच्छ साधननासस्य। उदरे सर्व्वसम्पद ।। (१६-१७ पृः)

(ख) नागर येँउ स्थाने खम्ब पड़ई तहोँ लक्षण कहीवा। अर्थः। सिररे मृतु दिअई। पुष्टेरे सोक संन्ताप घर्इ। क्रोडरे अर्थ दीअई। गलारे पुत्रसोक होई। पुछ उदरे धनधान्य वर्धमान होई। (४६ पृः)

(ग) शिरः सा पृष्ट पुच्छाभ्याः शश्रुरोतदिगन्तत्र शयने वाम पार्श्वेन तस्य क्रोते शुभं गृहं। अथैवार्थ। शिर मस्तक पृष्ट वोलन्ते पिठि। पुच्छ वोलन्ते लाञ्ज सश्रु श्वेत वोल तिनि दिग माढ़ि थाइ। वाम अङ्क माढ़ि शोइ थाइ। तस्य क्रोटं शुभं गृहं। गृह वोलन्ते क्रोट वोलन्ते पेटरे गृह शुभ देले सर्व्व भोगादि होइ।

* * * *

केँउ ताळरे शुभ देले कि होइ। श्लोक। दारापत्य प्रणाशो भवति च खनने मस्तके नागराशि श्रीसम्पत्ति प्रभुतो यदि हृदय जठरेस्य व भोगौरूपेत। नाभि गात्रे रतिशायभयदो गुह्सं देहभोगं। जानु दीर्घप्रवासो खलुमपि शेषये पुच्छदेशे विरोधः। अर्थ। सर्पर मस्तक ये फेणा ए फेणारे शुभ देले गृहस्थ पुत्रनास याइ। खनन वोलन्ते कण्ठ। एथि शुभ देले भार्य्या नाश याइ। हृदयरे शुभ देले श्रीसम्पत्ति नाश याइ। जठर ये पेट एथि शुभ देले सकळ भोगादिमान होइ। नाड़ीरे शुभ देले शत्रुभय होइ। गुहरे शुभ देले भोग करइ। जानुरे शुभ देले

गृहस्थ दीर्घ प्रवासी होइ। गृह भोग करि न पाइ। पुच्छरे शुभ देले विरोधमान होइ। एमन्त होइ नाग अष्टशरीर अष्टताल विवेचना। संक्षेप करि बुध ये पण्डित-माने वास्तु अर्घ देले से गृहेरे गृहस्थ अत्यन्त सुखार्त्ति पाइ। श्रीसम्पत्ति पाइ। इति नागपरिमाणसमाप्ति।

(घ) दारापत्य प्रणाशो भवति च खनने मस्तके नागराज्ञः।
श्रीसम्पत्तिः प्रभुत्वं यदि हृदि जठरे सर्वभोगैरूपेतः॥
नाभौक्षीर्णं त्वराते रतिशयशुभदो गुह्यदेशे च रोगे।
जान्वेर्दीर्घप्रवासी क्षयमपि जघने पुच्छदेशे च मृत्यु॥ (१४ पृ:)

11. If the hole for posting the auspicious pillar be dug at the head of the nāga, the wife and children of the householder will die ; at the heart and belly, wealth, prosperity and the enjoyment of power will follow ; at the navel, the enemies of the householder will be overtaken by misfortune and good luck follow him instead ; at the anus, sickness will follow ; at the knee, the householder will have to live away from home for a long time, and death shall come if the pillar be posted at either the ankle or the tail.

If the pillar be set up towards the back of the nāga, bereavement will follow, while prosperity will come if it is placed towards its lap.

XII. Where the door should be fixed with reference to the body of the nāga

(ग) नागविधि द्वारलक्षण॥ नागस्थान स्थान द्वारे विश्वकर्म्मा च भौषित दोषगुण समासाद्य कथितं वास्तुविस्तर॥ अर्थ। नागर स्थान मनि द्वार करिब। एमन्त बोलि विश्वकर्म्मंणि वोइले दोषगुण मनि बुझि नाग स्वस्थाने द्वार कले धन-जन बहुत होइ। घर शुभकाले येमन्त नागर आठताल बुझि हृदय जठरे

शुभ देइ एवे सेहि प्रकारे करि परिणाम करि बुझि नाग हृदयरे जठरे द्वार करिब। ए भल होइ। आउ स्थानमानङ्करे घर कले विरोध होइ।

12. The position of the door should be fixed from the position of the nāga's limbs. Viswakarmā says that if the effects of placing the door-way in relation to the limbs of the nāga are taken into consideration before fixing its position, then great prosperity will be enjoyed by the householder.

Locate the eight limbs of the nāga ; then place the door at either its heart or its stomach. That will bring good luck. In any other case, dangers and strife will follow.

V. Astrological Considerations

XIII. The effects of building in different months of the year

(क) चैत्र्ये व्याधि माघेति। वैशाखे धन सम्पूर्ण। जेष्ठे न पशुचेव। आषाढ़े पशुनाशनः। श्रावणे ब्रह्महानि। भाद्रवे हानि रोगिणः। असिने जन दारिद्रे च।
(२०-२१ पृः)

कार्त्तिके धन नाभय। माघेण बहु शोक वृता। फाल्गुने बहु पुत्रीय। (१६ पृः)

(ख) एवे बारमास भल मन्द कहीबा। श्लोकः। चैत्रे व्याधि तीष्ठन्ति। वैसाखे धनसम्पद। येष्ठेन पशु चौर्य्या च। आषाढ़े पशु नाशनं। श्रावणे बहुहानी च। भाद्रवे बहु रोगीणो। आसिन्ये जन नश्यन्ति। कार्तिके धन लाभक। मार्गसिरे बहुधन चैव। पुसेणं टस्करं भवेत। माघे बहु सोर्क च। फाल्गुने बहु पुत्रकं (४८ पृः)

(ग) एवे गृह मासफल कहिबा।

श्लोक। चैत्रे च शोकमवाप्नोति। गृहकारयेन्नरः।
वैशाखे धनरत्नानि। जेष्ठ्ये मृत्यु विनिर्द्दिशेत्।
आषाढ़े धननाशश्च। पशु वृद्धिमवाप्नुयात्।
श्रावणे भूमिलाभाय। हानि भाद्रपदे तथा।
पत्नी नाशश्च वाश्विने। बहु धान्यानि कार्त्तिके।
मार्गशिरे धनः प्राप्ति। पौषे चौरभय तथा।
माघे अग्निभयं कुर्य्यात्। फाल्गुणे काञ्चनं भवेत्॥

अर्थ। चैत्रमासरे शोक जात होइ। वैशाखे धन रत्नानि होइ। जेष्ठे गृहस्त मरइ। आषाढ़े धन हानि होइ। श्रावणे भूमि लाभ होइ। भाद्र मासे सर्व्वहानि होइ। आश्विने भार्य्या मरइ। कार्त्तिकरे बहुधन होइ। मार्गशिरे बहुधन होइ। पौषे चौरभय होइ। माघरे अग्निभय होइ। फाल्गुने धनपुत्र होइ।

(घ) वैशाखे धनरत्नानि ज्येष्ठे मृत्युविनिर्दिशेत् ।
आषाढ़े धनलाभं च पशुवृद्धि मवाप्नुयात् ॥
श्रावणे भूमिलाभः स्याद्धानि र्भाद्रपदे तथा ।
पत्निनाशश्चाश्विने च बहुभार्य्या च कार्त्तिके ॥
मार्गशीर्षे धनावाप्तिः पौषे चोरभयं तथा ।
अशुभं च भयं विद्यादग्नि र्माघे विनिर्दिशेत् ॥
फाल्गुने काञ्चनं पुत्रं चैत्रे च शोकवान भवेत । (५ पृः)

13. *Vaisākha* brings wealth; *Jaisṭhya*, theft of cattle or death ; *Āsāṛha*, the death of cattle; *Srāvaṇa*, great loss (the acquisition of landed property, according to another version) ; *Bhādra*, loss and illness ; *Āswina*, famine in the land (?) or loss of one's wife ; *Kārtika*, gain of wealth or the acquisition of many wives ; *Āgrahāyana*, wealth ; *Pousa*, theft ; *Māgha*, bereavement or danger from fire ; *Phālguna*, abundance of progeny or gold and progeny ; *Chaitra*, sickness or bereavement.

XIV. Effects of building in the light or dark half of the month

(क) कृष्ण शुक्ल वेणी पक्षर कथा ॥ श्लोक ॥
शुक्लपक्षे भवे सुख्य कृष्णेण टसकर भवेत्
तेम्बन्था विचार क्रुतइव यदि चेत महाहानि ॥ (२१ पृः)
(ख) कृष्णपक्षे तस्कर चोरभय होई । शुक्लपक्षे सुख सम्पद देइ । (४६ पृः)

14. If the building-operation is begun during the dark-half of the month, then there will be danger from thieves ; if, on the other hand, it is begun in the light-half, there will be prosperity and happiness.

XV. Effects of building on different days of the week

(क) भास्करे शुभदायक। नृपभय रविसुते भूमिपुत्रेन नाशकः। गुरुशुक्र बुधबारेन गृहकर्म्मानि कारये। इति वदति वराहे ॥ ५ ॥ (२१ पृः)

(ख) एते सात वा लक्षण कहिब। शशि क्लेश दारिद्र च। भास्करे शुभदायकः। अग्निभये रविपुत्रे। बुध गुरु शुक्रवारेण। गृह काર્य्यानि कारए (४६ पृः)

(ग) वारशुद्धि ॥ शशि कलह दारिद्र्ये। भास्करे अग्निदाहे शार्कविल च रविपुत्रे भूमिपुत्रे मृतेषु। बुधगुरु कविवारे सस्तलग्ने प्रशस्ते इति वदति वराहो। ……अर्थ। गृहाघट देवाकू। सोमवारे कलह होइ। दारिद्र्य होइ। रविवारे अग्निदाह होइ। शणिवारे शोक होइ। धनक्षय होइ। मङ्गल वारे मृत्यु होइ। बुधवार गुरुवार शुक्रवार ए तिनि वारे गृह ईशान कले धन सम्पत्ति होइ। वारफल।

वदेयं भवति भानु दिने अर्थनाशः
शौरेरपि क्षितिसुतस च वज्रघातः।
प्रासादसद्मपुरपुष्करिणोक्रियासु
धर्म्मार्थे वाञ्छित फलानि शुभाग्रहानि।

(घ) वन्हेर्भयं भवति भानुदिनेऽर्थनाशः।
शौरेर्दिने क्षितिसुतस्य च वज्रपातः।
प्रसादसद्मपुरपुरष्करिणी क्रियासु।
धर्म्मार्थवाञ्छितफलानि शुभग्रहाणां ॥

सोमवारे कलह होइ। दरिद्र होइ दिन याइ॥ रविवारे अग्निभय। शनिवारे धनक्षय॥ आबर शोकहिँ दिअइ। मङ्गले वज्रपात होइ। गुरु भार्गवा बुध तिनि। शुभे प्रशस्त एहा घेनि। (६-७ पृः)

15. Monday brings strife and poverty ; Tuesday, death from stroke of lightning ; Wednesday, Thursday and

Friday bring good luck to the householder ; Saturday, danger from fire or bereavement or the king's displeasure ; Sunday brings good luck or danger from fire (according to another version).

XVI. Effects of building during different phases of the moon

(क) पञ्चमे उच्चाटने तथा दशमी चोरभय। एकादशो नृपतिभय। अमिवै पति न सहन्ति। भार्य्या ना सहन्ति पूर्णिमा। पञ्चदश तिथिश्चैव। नवमी परि-वर्ज्जये नन्दा अर्धक्षय जातु॥ भद्रर्द्ध परिवर्ज्जये। यया निधने पुत्रेश्चैव। रुज आप सु परजाक्षत्र। पूर्णत पतिक्षआत। ईश्याने तेषु भाशुभु। (१६ पृः)

(ग) तिथिशुद्धिः। प्रतिपद् गृहकार्य्येश्च दुःख प्राप्नोति नित्यसः। अर्थक्षय तथा षष्ठि पञ्च मोच्चाटनं तथा। चौरभय दशम्यश्च एकादशी द्वादशि नृपाभयात। पत्नीनाशश्च पौर्णमास्या पतिनाशो कुहुस्तथा। अस्यार्थ। गृहोमानङ्कु प्रतिपदारे दुखी होइ। षष्टीरे धनक्षय होइ। पञ्चमिरे उच्चाटन होइ। दशमीरे चौरभय होइ। एकादशो द्वादशोरे राजभय होइ। पौर्णमीरे भार्य्या नाश याइ। अमावस्यारे गृहस्थ मरइ। चतुर्थी नवमी चतुर्द्दशी ए तिनि तिथि रिक्त। एथि गृह शुभ देले शत्रभय होइ। द्वितीया सप्तमी चैव तृतीया अष्टमि त्रयोदशी पञ्चते धनरत्नानि स्यम्भलम्नो शुभेक्षणे। द्वितीया सप्तमी तृतीया अष्टमी त्रयोदशी ए पाञ्च तिथिरे गृहार्घ देवाकु शुभ। स्थिर लग्न हेब। शुभ वेळ हेब। एमन्त हेले शुभ हेले श्रीसम्पत्ति होइ। तिथि फलमाह। नन्दानाः करि श्रेया भद्रा मङ्गल नामदा। न रिक्त च शुखं वित्तं पाम्रोयच्छन्ति यायह। मृत्यिजच्छन्ति रिक्तन्ति गृहारम्भे शुर्ता त्यजेत्। कुहुन्दुरि तदा श्रेयाभ पूर्णा लक्ष्मी प्रजच्छति। पौर्णम्या लक्ष्मीकर।

(घ) गृहं कृत्वा प्रतिपदि दुःखं प्राप्नोति नित्यशः।
अर्थक्षयं तथा षष्ठ्यां पञ्चम्यां चित्तचञ्चलः॥
चौरभीतिर्द्दशम्यां तु चैकादश्यां नृपाभयं।
पत्नीनाशञ्च पौर्णम्यां स्थाननाशः कुहौ तथा॥

रिक्तायां सर्वकार्य्याणि नाशमायान्ति सर्व्वदा ।
द्वितोया सप्तमी चैव तृतीयाष्ट त्रयोदशी ।।
पञ्चसु स्तम्भकर्म्माणि स्थिरलग्ने शुभेक्षणे ।। (६ पृः)

16. If the building-operation is begun on the first day (after either the new or the full moon), one is sure to be overtaken by sorrow ; the sixth brings about loss of wealth, while the fifth brings unrest of mind. The tenth causes loss from theft, while the eleventh brings about the king's displeasure. The full moon causes the death of one's wife, while the new moon brings about loss of landed property (?). The fourth, ninth and the fourteenth (commonly known as *rikta*) are responsible for the frustration of all efforts. The second, seventh, third, eighth and thirteenth are favourable for performing the ceremony of the auspicious pillar.

XVII. Rabisuddhi

(ग) रविशुद्धिः श्लोक । यत्रराशिस्थितं सूर्य्यः त्रिषष्ठदशलाभक एकादश द्विपञ्च नवमोप्यष्टा त्रयोदश विनात्परं । प्रथमे रविगोचर शुद्धि होइब । तृतीय षष्ठ दशम एकादश इये चारि राशिरु एक राशि होइब । २य ५म ६म ए तेर दिन उतारु शुभ होइ । आऊ पाश्वरासि जन्म १ चतुर्थ ४ सप्तम ७ द्वादश १२ अष्टम ८ । एतेथारे सूर्य्य थिले विघ्न होइ । रविशुद्धि । जन्मन्यर्कं त्यजे विद्वान यदीच्छेद्वात्मनः शुभं । जन्मन्यर्के समायायो भार्य्यापुत्रादि संक्षय । द्वितीये धननासस्यात् । तृतीये धनसम्पदः । चतुर्थे बन्धु वैषम्यं । पञ्चमे पुत्रसंक्षय । षष्ठे धनादि सम्प्राप्ति । गृहछिद्रं तु सप्तमे । अष्टमे म्रियते भर्त्ता । नवमे कीर्त्तिनाशनं । दशमे धनधान्यादि । धर्म्मश्चैकादश रवौ । शोकव्याधि विपर्द्धञ्च विरधा द्वादशे स्थिते ।। इति रविशुद्धिः ।

(घ) जन्मराशेः शुभः सूर्य्य-स्त्रि-षष्ट दश लाभगः ।
द्विपञ्च नवमोऽपिष्ट त्रयोदश दिनात्परं ॥

ए अन्ते रविशुद्धि शुण। गृहकर्मरे ये कारण ॥ तृतीय षष्ठ ये दशम। एकादश घेनि उत्तम ॥ द्वितीय नवम पञ्चम। तेरदिन अन्ते उत्तम ॥ जन्म चतुर्थ सपतम। द्वादश आवर अष्टम ॥ पाञ्च राशिरे सूर्य्य थिव। सर्वदा शुभकु न देब ॥ (६ पृः)

17. The zodiacal sign in which the sun was present during the birth of a person is his birth-sign. That person should not set the auspicious pillar (*i. e.* begin building-operations) when the sun is in the same position. Counting that as one, the third, sixth, tenth and eleventh bring good luck to the builder; the second, fifth and ninth are also auspicious (after the expiry of the first thirteen days ?). Never begin operations on the first, fourth, seventh, eighth and twelfth signs.

(According to another version) the second brings about loss of wealth; the third, wealth and prosperity; the fourth, loss of friends; the fifth, death of children; the sixth, acquisition of wealth; the seventh, division in a household; the eighth, loss of one's wife; the ninth, loss of fame; the tenth, wealth and prosperity; the eleventh, religious merit; the twelfth, strife, bereavement and sickness,

XVIII. The influence of the zodiacal signs

(ग) वृष। सिंह। विछा कुम्भ वेश्मकार्य्य शुभक्षण।

18. Taurus, Leo, Scorpio and Aquarius are auspicious in connection with building-operations.

XIX. The influence of the constellations

(ग) नक्षत्रफलं। आदित्यादय रोहिणी मृगशिरो जेष्टा धनिष्टा उत्तरा। पौष्य विष्णुमृगानुराधा गुरुहि शुद्धे सुपुत्रान्विते। सोम्याना दिवसेथ पापरहिते योगेभि- रिक्ते तिथौ। विष्टित्यक्तदिने वदन्ति मुनयो वेश्मादि कार्य्य शुभा। अर्थ। गृह स्थम्भारोपणकु नक्षत्र शुभफलं। आदित्य छय बोलन्ते। १३।१४।१५।४।५।१८।२३। १२।२१।२६।२२।१८।१७।८ एते नक्षत्र शुभफल अटइ।

(घ) आदित्यद्वय रोहिणी मृगशिरा ज्येष्ठा धनिष्ठोत्तरा।
पौष्णा विष्णु मघानुराधगुरुभिः शुद्धैः सुतारान्वितैः॥
सौम्यान्यां दिवसेऽथ पापरहिते योगेऽतिरिक्ते तिथौ।
विष्टित्यक्तदिने वदन्ति मुनयो वेश्मादिकार्य्यं शुभं।

(अन्यत्र) अश्विनी रोहिणी मूला उत्तरात्रयमेव च।
स्वाती हस्तानुराधासु स्तम्भारम्भः प्रशस्यते। (७ पृः)

(ग) विष्णे देवाग्निभये श्रवणाभयमेवच धनिष्ठाबहुभोगश्च वरुणं मरणभवेत्। अजपादे भय कुर्व्वादोषे शरण पश्चक। अश्यार्थ उत्तराषाढ़ारे गृहकर्म्म कले अग्निभय होइ। श्रवणा नक्षत्रे गृहकर्म्म कले भय होइ। धनिष्ठा नक्षत्रे गृहकर्म्म कले रोगी होइ। शतभिषा नक्षत्रे गृहकर्म्म कले मृत्यु होइ। पूर्व्वभेदे नक्षत्रे गृहकर्म्म कले नृपभय होइ। एमन्त होइ पाश्च नक्षत्र दोष।

(ग) धनु मीनयोर्मध्ये यदि गच्छति चन्द्रमा।
न हरे तृणकाष्ठादि न गच्छे दक्षिणामुखे।

अर्थ। चन्द्रमा धनु छाड़ि मकर चन्द्र येवे प्रवेश होइ मकर कुम्भमीन सरि याए शरण पश्चक।

(घ) धनुर्मीन द्वयोर्मध्ये यावत्तिष्ठति चन्द्रमाः।
न छिन्द्यात्तृणकाष्ठादीन्नगच्छे दक्षिणां दिशं॥ (८ पृः)

VI. Astrological Considerations (contd.)

XX. Bandha

(क) दूघवा जत्रहस्तश्च। प्रत हस्तेन गुणएते। अष्टाभि हरते पिण्ड। सेम (स ?) बन्ध आयते। (२६ पृः) धज १। धूमि २। सिंह ३। स्यान ४। वृष ५। खर ६। गज ७। धनस ८। (५० पृः)

(ख) दीर्घवाजतहस्तश्च। प्रती हस्तं च गुणएत। अष्टमभिहरते पिण्ड। शेस बन्धस्य उच्यते। श्री। ध्वज। धूम्र। सिंह। श्वन। वृष। खर। गज। ध्वज। ८। ए अष्ट बन्ध। (५० पृः)

(ग) घर बन्ध घराणकु धराण धार। वास्तुभूमि येते वखराकु येते हात होइ एहाकु दीर्घ बोलि। घरर गभीरकु प्रती बोलि। दीर्घ हाथ थोइ प्रति हाथ गुणिमा। गुणन्ते गुणना घन येते होइ एहाकु वास्तुर घनहाथ बोलि। ए घनहाथ उपर करि थोइ थाई। ए धराण मानङ्क मुल राशिटी। तळ करि एहा घनहाथ थोइवा। अष्टबन्ध धराण निमिते आठभागे हरिव। उपरे शेष येते अंश रहिला। ए घरर बन्ध होइ। ध्वज धूम सिंहायुश्वानवृषखरस्तथा। गजध्वसायाते चैव गृह-बन्ध स उच्यते। अस्यार्थ। एक बन्ध्व हेले ध्वजबन्ध होइ। दुइ बन्ध हेले धूमबन्ध होइ। तिनि बन्ध हेले सिंह बन्ध होइ। चारि रहिले स्वानबन्ध होइ। पाञ्च रहिले वृषबन्ध होइ। छय रहिले खरबन्ध होइ। सात रहिले गजबन्ध होइ। आठ रहिले ध्वसबन्ध होइ। एमन्ते अष्टबन्ध जानिमा।

(घ) व्यासेन गुणितं दैर्घ्यमष्टाभिर्भाजितं पुनः।
शेषं ध्वाजादिकं ज्ञेयं पूर्वादिभवनाष्टके॥ (६ पृः)

20. Multiply the length by the breadth of the house and divide the product by 8. If the remainder be 1, then the *bandha* of the house will be *dhwaja* or the flag. Similarly if it is 2,3,4,5,6,7,8 (*i. e.*0), the *bandha* will be as follows, *dhumra*,

smoke ; *singha*, lion ; *swāna*, dog ; *brisha*, bull ; *khara*, ass ; *gaja*, elephant, and *dhwānkha*, crow.

XXI. Their effects

(घ) ध्वजे विभूतिर्मरणं च धूम्रे ।
सिंहे जयः श्वा च करोत्यनर्थं
भोगो वृषे हानिकरः खरे च ।
पुष्टिर्गजे काकपदे च दुःखं ॥ (१० पृः)

21. *Dhwaja* brings riches ; *dhumra*, death ; *singha*, victory ; *swāna*, troubles ; *brisha*, enjoyment ; *khara*, loss ; *gaja*, growth (?), and *dhwānkha*, sorrow.

XXII. The use of a house determined by its bandha

(क) धजे देवगृह् कृजात । धृमेण हुमशालेक । सिंहेन स्नघरचैव सुनेण कुट-शालेक । वृ वृषवे घर वात वृतात । खरेन अशशालेक । गजेन रत्नघर कृजात । धसेन सहस्त्र शालेक । (५० पृः)

(ख) जेउ बन्धरे जेउ घर करिव ताहा जाणिमा । श्लोक ।
ध्वजे देवगृहं कुर्य्यात् । धूम्रेण होमसालिका । सिंघेण शिरिघरं कुर्य्या ।
(५१ पृः)

(ग) एवे केँउ घर केउ बन्धरे तोलिवा ताहा जानिमा । ध्वजेन देवगृहं कुर्य्या धृमेन होमशालकं । सिंहे श्रीघरं कुर्य्यात् स्वाने कुटीनशालक वृषे अन्तःपुर कुर्य्या खरे पशु नियोजयेत् । गजे भण्डारकश्चैव । धुम्रेनं शस्त्रशालकं । अर्थ । ध्वजबन्धे देवगृह करिब । धुम्रबन्धे होमशाला करिब । रसुअ घर करिब । खन्धा-घर करिब । सिंहबन्धे श्रीघर । श्रीघर वोलन्ते यो घर बड़ से घर वेहेरन भोगादि करिब । स्वान वन्धे नानाप्रकार वुटुनि घरमान वलन्ते ये पवनयन्त्रघर एमन्त नाना कुटुनि घरमान होइब । वृषबन्धे अस्तेःसरपुरकु जात वोलन्ते । आपनार अङ्गभोग करिबा । कुटुम्ब्यादि घर करिब । खरबन्धे हातीशाला घोड़ाशाल

पशुजन्तुमानङ्कु शाल करिब। गजे भण्डार बोलन्ते भण्डार करिब। गन्ताघर करिब। द्रव्य थोइवा घर ये ताहा करिब। ध्वंस वन्ध शस्त्रशाल वोलन्ते मिमिसाल घर साव्जेघर किअवा सैन्याघर करिब। एमन्ते अष्टबन्ध अष्टप्रकारे घर करिब।

(घ) ध्वजे देवगृहं कुर्य्याद्धूम्रे च होमशालकः।
सिंहे च श्रीगृह कुर्य्यात् श्वाने कुट्टणीशालकः॥
वृषे अन्तःपुर कुर्य्यात् खरे पशून्नियोजयेत्।
गजे भण्डारकं चैव ध्वांक्षे च शस्त्रशालकः॥

22. Now is being indicated the *bandha* with which each apartment should be made. The sanctuary should have *dhwaja* as its *bandha*; the cooking apartments should be of *dhumra bandha*; the state-apartment, of *singha bandha*; the place for husking corn, of *swāna bandha*; the inner apartments, of *brisha bandha*; the stable for horses, elephants and other animals, of *khara bandha*; the store-room should have *gaja* as its *bandha,* while the armoury and soldiers' barracks should be of *dhwānkha bandha.*

It would appear from a consideration of the above passage that the length and breadth of these different apartments of a royal household were chosen in such a manner that the apartments belonged to the eight *bandhas* named above. Ihis was probably considered auspicious and the proper thing to do.

XXIII. Disposition of the doors according to bandhas

(क) द्वार विचारकु। धजेण पश्चिमे द्वार श्रीकरे सिंहमेव च। पुर्वेद्वार वृषे सब। दक्षिणे गणमेवचम। धस्यणे नैरेते द्वार। धूमेण वावइ तथा। ईशाने स्वान पूजो॥ खरचे द्वार अष्टिका। (३१ पृः)

(ख) येत बन्धरे येत आड़कु द्वार ताहा याणिमा। ध्वयेन पश्चिम द्वार। उत्तरे सिंघ मेवच। पूर्वद्वार बृषश्चैव। दक्षिणे गजमेवच। ध्वांक्षेण नैऋत द्वार। ध्वजेण वयवस्तथा। ईशाने श्वान पुत्रे। खर च द्दार अग्नयः। (५०-५१ पृः)

(ग) ध्वज धूम्रश्च पूर्व्वेशर्शिह स्वानश्च दक्षिणे बृषखर पश्चिमावि गजध्वसो च उत्तरे। अर्थ। ध्वजबन्ध धूम्रबन्ध पूर्व्वदिगे अछि। सिंहबन्ध स्वानबन्ध दक्षिणदिके अछि। बृषबन्ध खरबन्ध पश्चिमदिके अछि। गजबन्ध ध्वसबन्ध उत्तरदिके अछि। एहाङ्कु ए दिगमाने घर। सदा सर्व्वदा दिने ए बन्धमाने ए दिगरे थान्ति। एहाङ्कुर आउ चलिवार नाहि। ए घर येँउ बन्धे होइथिव से बन्धकु से दिग द्वार॥

बृषबन्ध पूर्व्वद्वारे गजश्च दक्षिणामुखः।
ध्वजश्च पश्चिमद्वारे सिंहे गृहर उत्तर॥

अर्थ। सिंहबन्धे घर हेले उत्तरद्वार करिब। बृषबन्धे घर हेले पूर्व्वद्वार होइब। गजबन्ध हेले दक्षिणद्वारे होइब। ध्वजबन्ध हेले पश्चिमद्वार हेव।

(घ) बृषबन्ध घरर द्वार। पूर्वरे कहे मुनिवर।१। गजबन्ध द्वार दक्षिणे ध्वजबन्ध द्वार पश्चिमे। २ सिंहबन्धे उत्तरद्वार। दिग अनुरूपे विचार। ३ (२१ पृ:)

23. The door of an apartment should face one of the following directions according to the *bandha* of the latter; west for *dhwaja*, N. W. for *dhumra*, north for *singha*, N. E. for *swāna*, east for *brisha*, S. E. for *khara*, south for *gaja* and S. W. for *dhwānkha.*

XXIV. The star under which a house is built

(क) नृपति पगेण हारएते। सेस अंशं विजानिय। ततो मृक्ष विनिदश्यते। (४६ पृः)

(ख) श्लोकः। अष्टमी हरते पिण्ड। मृक्षभागेन हारएत। सेस अंस बीयानीत। तत्र मृक्ष वेनीदस्यतेः। (५१-५२ पृः)

(ग) अष्टाभि गुणितं पिण्डं त्रिरुग्रभागेन हारयेत् ।
शेष मृक्ष विजानिया स्विनदि गणिते बुधः ।

अर्थ । घरर पिण्ड ये घनहस्त येते हाथ थोइ एथकु अष्टबन्धे गुणिम । ए येते होइ एथकु सताइस नक्षत्रे हरन्ते उपरे शेष ये रहइ से घरर नक्षत्र होइ । ए नक्षत्र तिनि पाद । एकपाद नोहिब । आपना नक्षत्रकु नाड़ि नोहिब । तिनि नक्षत्र तिनि पाद । एकपाद नक्षत्र येबे होइ से घरे विघ्न बहुत होइ । दुइ पाद नक्षत्र कि चारिपाद नक्षत्र येबे होइ नाड़ि नोहिले शुभ तार होइ ।

(घ) अष्टाभि गुणितं पिण्डमृक्षभागेन हारयेत् ।
शेषमृक्षं विजानीया दश्विन्यादिक्रमेण च ॥
मूलपिण्डकु आठे गुणि । सताइशरे हर पुणि ॥
लब्धरे प्रयोजन नाहिं । शेषरे नक्षत्र हुअइ ॥
घर नक्षत्र हेला सेहि । विचार शुभाशुभ तहिं ॥
आपणा नक्षत्रकु पुण । नाड़ी नोहिब गणि आण ॥
नाड़ी होइले न करिब । ए पुणि त्रिपाद नोहिब ॥
त्रिपाद होइले न कर । विघ्न कराए एहि घर ॥
दुइ पाद चारि पादरे । सुख हुअइ सेहि घरे ॥
एरूपे होइला नक्षत्र । एबे शुण हे आन तत्त्व ॥

24. Multiply the area of the house (in sq cubits) by 8 and then divide by 27. The remainder denotes the constellation under which the house (is 'born'). If it is the same as the birth-star of the owner, or if it belong to the *ekapāda* or *tripāda* subdivisions, then the house will bring troubles. There will be happiness, if the star belongs either to the *dwipāda* or *chāripāaa* subdivisions.

(क) रेवती २७ दिति ७ पित ७ मरुतप १५ मूला १६ वति १२-२१-२६। हरि २२। सोम ५। वाजि १। धनि २३। कमला ४। (२२ पृः)

(घ) १ अश्विनी, २ द्विजा, ३ कृत्तिका, ४ रोहिणी, ५ मृगशिरा, ६ आर्द्रा, ७ पुनर्वसु, ८ पुष्या, ९ अश्लेषा, १० मघा, ११ पूर्वाफाल्गुनी, १२ उत्तरा फाल्गुनी, १३ हस्ता, १४ चित्रा, १५ स्वाती, १६ विशाखा, १७ अनुराधा, १८ ज्येष्ठा, १९ मूला, २० पूर्व्वाषाढ़ा, २१ उत्तराषाढ़ा, २२ श्रवणा, २३ धनिष्ठा, २४ शतभिषा, २५ पूर्व्वभाद्र, २६ उत्तरभाद्र, २७ रेवती। (२६ पृः)

XXV. Finding the probable age and means of destruction of the house

(क) अष्टाभि गुणन्ते पिण्ड॥ षाठिभागेण हारएते॥ शेष अंशं विजान्विया। ततो जीवन सेतुते॥ जीवनस्य देवहारिता सेस जातिन उचेत॥......॥ जीवनस्य ततहारि तसंसं मृतु उच्चुते। पृथि आपात आकास वाकि वएध आअचेत॥ (४९-५०),

(ख) जीवनस्तवहारितमस्य मृतुंक भवेत। प्रिबातमायसप्रिबा। साद्रीव गुण कम्यतेः। पृथिवी। आप तेब। वाइव। आकास। ए पाश्वभूत (५२ पृः)

(ग) घरर पिण्डकु आठे गुणन्ते येते होइ। एयकु घरर आयुस ये ६० वर्ष। एमन्त ६०के हरिवा। उपरे शेष ये रहइ से मरण सुतेक होइ। पृथि १ आप २ तेज ३ वायु ४ आकास ५ तत्र ए केमन्त पृथि पड़िले घर अछुया रहि भाजि याइ। आप पड़िले जलरे भाजइ तेज पड़िले अग्निरे दहि होइ वायु पड़िले वाआरे भाजइ आकाश पड़िले चलके भाजइ ए निमन्ते भाजइ।

(घ) वसुभिर्गुणितं पिण्डं षष्टिभागेन हारयेत्।
शेषमंशं विजानीयाद्दायुर्गृहस्य कोविदः॥
पृथिवी-जल-तेजांसि वायुराकाश एव च।
पञ्चायुर्जातये तत्र भमदाहादिकं क्रमात्॥ (११ पृः)

25. Multiply the length of the house by its breadth, multiply the product by 8 and divide by 60. The remainder gives the age of the house. Divide the probable age by 5 (the number of the elements). From the remainder you will be able to find out how the house will be destroyed. If it is 1, the house will never be completely thatched ; if it is 2, water will destroy the house ; if 3, then fire will burn the house ; if 4, the house will be destroyed by a storm ; if 5, the house will be struck by lightning.

XXVI. The nabangsa of the house

(क) मृक्षचत्रुगुण कुजात। नवभिभाग कारएते। मेसं असं विजानीयात। टसकरादि गणिते बुध। टसर १। भोग २॥ वितक्षण ३॥ दातरा ४॥ ति ५॥ अभअ ६॥ पुषेक ७॥ दरिद्र ८॥ देव आल ९॥ (४८-४९ पृः)

(ख) मृक्षं चतुर्गुणं कृत्वा। नवभिभाग हरएत। सेस अंस वीयाणीत। टसकर दुगुणं दर्यें। टसकर। भोग २। वितक्षण ३। दात्रिअ ४ नृपती ५ वभयः ६। अघुसेक ७। दारिद्र ८। देवाल्य ९ ए नव अंस (५३ पृः)

(ग) घर नक्षत्र येते अङ्क तँहिकि ४रे गुणिमा। येते होइ एथुक ९रे हरिबा। उपरे शेष ये रहइ से घरर नवांश होइ। तस्कर १ भोग २ वितक्षणला-दाता ४ नृपति ५ अभय ६ नपुंसक ७ दारिद्र्य ८ देवाल्य ९। तले लब्ध ये होइला से घरर राशि होइला।

(क) मृक्षं चतुर्गुणं कुर्य्या नवभागेन हारयेत्।
शेषमंशं विजानीयात्तं राशिमादिशेत्॥
आदौ चोरभयं भोगी द्वितीये वित्तनाशनं।
वह्नौ वेदे भवेद्दाता नृपति पञ्चमे तथा॥
षष्ठे भयमवाप्नोति सप्तमे च नपुंसकः।
वसौ दरिद्रतामेति नवमे विष्णुमन्दिरं॥ (१२ पृः)

26. Multiply the index number of the constellation of the house by 4 and divide by 9. If the quotient is 1, then there will be theft in the house. If it is 2, there will be enjoyment (of wealth) in the house; if 3, there will be loss of wealth; if it is 4, the householder will be a munificent person; if it is 5, the householder will become a king; if it is 6, there will be an absence of fear; if it is 7, (the householder will become ?) a hermaphrodite; if it is 8, there will be poverty; if it is 9, the house will be a temple. The remainder gives the index number of the zodiacal sign of the house.

XXVII. The presiding naga of the house

(क) दोर्घ दुइ मिश्रिता ।। दोर्घ दुइ गुण कर होइ ।। ३४ ।। तपचुभूत ।। रिक्षवसु हरते सेव ।। सेस नाग उनते । अनन्त वासुकि सेव । तक्षेक क्रोकोटस्तथा । शङ्ख कुलिक पद्मश्च । महापद्म अष्टएत । (४८-६ पृः)

(ख) मृसभवशु हरते चैव । सेस नागत्र उच्यतेः । आठनागनामः । श्लोकः । अनन्त वासुकी शे(ष्य ?) तक्षककोंटकस्तथाः । संखं कुलीक पद्मंश्च । अष्ठ-नागवीधिएतेः । (५२ पृः)

(ग) घरर पिण्डकु घरनक्षत्रे गुणिमा ८ रे हरिबा । शेष ये रहइ से घरर नाग होइ । अनन्त १ वासुकि २ तक्षक ३ कर्कोट ४ सख ५ कुलिक ६ पद्म ७ महापद्म ८ एमन्ते अष्टकुला नाग होइ ।

(घ) मृक्षेणगुणितं पिण्डं अष्टभागेन हारयेत् ।
अष्टौ नागाननन्तादीन भागशेषं प्रकल्पयेत् ।। (१२ पृः)

27. Multiply the area of the house (in sq. cubits) by the index number of its star and divide by 8. The remainder indicates which nāga lives in the building-site; 1 Ananta,

2 Bāsuki, 3 Takshaka, 4 Karkoṭa, 5 Ṣankha, 6 Kulika, 7 Padma and 8 Mahapadma.

XXVIII. Calculating the expenses of building the house

(ঘ) अष्टाभिर्भाजितात्यच्छेषं स व्ययो भवेत् ।
व्ययाधिक्यं न कर्तव्यं गृहमायाधिकं शुभं ॥ (१२ पृः)

28. Divide the area of the house by 8. The remainder denotes the expenses (in hundreds of rupees ?) of the house. It is not proper to spend more than that on the house. (It is good if it can be managed with less ?)

XXIX. Determining the orientation of the door of the house

(ग) ग्रन्थ प्रमाणे भाग प्रमाणे घर घटना होइबार घर द्वार फेरा लक्षण ॥ श्लोक॥ मेष सिंह ह्यानान्तु पूर्व्वसाल प्रसस्यते प्राङ्मुखम्मुख पश्चिमद्वारा प्रविश्यन्ते धनापते । अस्यार्थ । मेषसिंह धनु ए तिनि राशि याहार होइ याइ पूर्व्वदिगकु शुभ । ए तिनि राशिकि पूर्व्वदिग घर योगाइ । ए मन्दिरे पश्चिम दुआर हेब । गृहस्थ पूर्व्वमुख होइ ए मन्दिरे प्रवेश होइले ए तिनि राशिरे धनसम्पद होइ ।

वृष कन्यामृगानाञ्च सप्तद्वाराणि मन्दिरे प्राङ्मुख उत्तरद्वारादक्षिणाभिमुखन्तिए । अर्थ । वृष कन्या मकर ए तिनि राशिरे दक्षिणदिगर ए तिनि राशिकि दक्षिण मन्दिर होइब । ए मन्दिर उत्तरद्वार करिब । गृहस्थ दक्षिणमुख हेब । ए गृहे प्रवेश हेले ए तिनि राशिकि धनसम्पद देइ ।

तुलामिथुनकुम्भानां शुभ पश्चिम मन्दिरे पूर्व्वाभिमुख पूर्व्वद्वारे सन्ति धनानिच । अर्थ तुला मिथुन कुम्भ ए तिनि राशि पश्चिम मन्दिर । ए तिनि राशिकि पश्चिम मन्दिर हेब । ए मन्दिरे पूर्व्वद्वार हेब । गृहस्थ पश्चिममुख होइ ए मन्दिरे प्रवेश होइब । एमन्ते धनसम्पद तिनि राशिकि होइ ।

अलिकर्कटमीनानां मुत्तरं मन्दिरं मतं। श्रीकामदक्षिणद्वारा प्रविश्यन्तु भरानन। अर्थ। बिछा कक्कड़ा मीन ए तिनि राशि उत्तरदिगर। ए तिनि राशिकि उत्तर मन्दिर हेव। ए मन्दिर दक्षिणदुआर होइब। गृहस्थ ए मन्दिरकु उत्तरमुख होइ प्रवेश हेव। ए तिनि राशिरे धनसम्पद होइ। इति बारराशि चतुःसाला विधि-लक्षण। ए प्रमाणे बारराशिकि चारिदिगकु चतुःसाला दुआर फेड़ा होइब।

29. Under Aries, Leo, Capricornus the temple should face the west ; the householder should enter it while facing east.

Under Taurus, Virgo, Sagittarius the temple should face the north ; the householder should enter it while facing south.

Under Libra, Gemini, Aquarius the temple should face the east ; the householder should enter it while facing west.

Under Scorpio, Cancer, Pisces the temple should face the south ; the householder should enter it while facing north.

All these will bring prosperity and wealth.

XXX. Determining the 'luck' of the place from the orientation of the door

(ग) दिगद्वार भागलक्षण। द्वारवास्तु प्रवक्ष्यामि भागा अष्टा शुभाशुभ पूर्व्व-स्वामि चतुर्दिशं क्रमे द्वार शुभाशुभ। पूर्व्वदिग आदि करि चारिदिग भाग प्रमाणे आठभाग द्वार स्थापि कहिब। इन्दिरि जे सुभाशुभ ताहा कहिब। ए दिगके आठभाग लेखाए। श्लोक। ईशानादौ लिखिते पूर्व्वे। आग्नादौ दक्षिणं भवेत्। नैऋते वारुणे चैव वायवे भवति उत्तरे। अर्थ पूर्व्वद्वार कले ईशानकोण-ठारु गणि आनिम। दक्षिणद्वार कले अग्निकोणरु गणि आनिम। पश्चिमद्वार नैरुत कोणरु गणि आनिम। उत्तरद्वार कले वायव्य कोणरु गणि आनिम। श्लोक। अग्निभय बहुकन्या धनदोभाजकजनं क्रोधस्नानस्यकश्चैव रोदने चौरभयं

तथा। प्रथम भागे अग्नि भय। बहुतकन्या २। बहुत धन ३। राजपूजा ४। क्रोध ५। अनर्थ ६। रोदन ७। चोरभय ८॥ अल्पसुता अल्पधनञ्च चौराश्च वड़ भोग भोजन सुतवृधा सुतविघ्नमध्य रोगं भवति यावति याम्येन। अर्थ। दक्षिण आड़र प्रथम भाग अल्प सुत १। अल्पधन २। निश्चय पराभव ३। भोग ४। भोजन ५। सुतबुद्धि ६। निधन ७। सुतक्षय जराज ८। श्लोक। भवबन्धो रिपुपोड़ा धनसुत सुख समये पुत्र धन नास्ति बैरीर्व्यं पुत्रोनदोषात्रयेनास्या। उत्तर आड़ प्रथम भागे बन्धन होइ थाइ। शत्रु पीड़ा २। धन सुत ३। सुखसम्पदा ४। सुतधन नास्ति ५। वैरी ६। गोपवुना शतपत्नी ७। मृत्यु ८। इति द्वार लक्षण। येसु येसु स्थितिर्येसु तेषु तेसु फलप्रद् शुभवाप्य शुभोवापि यत्र द्वारस्तु कथ्यते। अर्थ येंउ भागरे द्वारस्थान स्थित करि करिब से भागरे येंउ फल सेहि फल पाइब। से केमन्त फल होइ। शुभ फल होइ अशुभ फल होइ। येमन्त करि भागमानङ्कर शुभाशुभ कहिला अछि सेहिमत फल पाइब। श्लोक। तृतीयन्तु र्जयो प्राच्या याम्यस्त यस्तु पञ्चमे तृयोपञ्च मयोपञ्च पञ्च ए चतुर्थेपि उत्तरे। अर्थ। पूर्व्वभाग आठभाग करि ईशान कोणठारू तिनि भागे ४ भागे द्वार करिव। दक्षिण दिग आठ भाग करिव। अग्निकोणठारू ४ भाग ५ भागे ५ दुयार करिव। पश्चिम दिग ८ भाग करिब। नेरूत कोण ठारू गणि आनिब तिनि भाग ४ भागे द्वार करिब। ए प्रमाणे द्वारघटना एमन्त।

(घ) एवे हो शुण मन देइ—

दिगक आठभाग होइ॥ पूर्व्वरे द्वार विचारिब। ऐशान्य कोणरू गणिब। प्रथमभागे अग्नि भये। द्वितीये कन्या लभ्य होए। तृतीयभागे धन प्राप्ति। चतुर्थरे राजसम्पत्ति। पञ्चमभागे क्रोधी होइ। षष्ठभागरे नाश याइ। सप्तम भागरे रोदन। अष्टमे चोरभय जाण। दक्षिण दिगरे याणिम। अग्नि कोणरू ये पश्चिम। प्रथमभागे अल्प सुत। द्वितीये अल्पधन प्राप्त। तृतीये नीच पराभव। चतुर्थे भोगाभोग योग। पञ्चमे बहु सुत जात। षष्ठरे विघ्न होए सुत। सप्तमे धनकु नाशाइ। अष्टमे रोगी होइ थाइ। शुणहे कहिबा पश्चिम। नैऋतकोणरु गणिम। प्रथमे सुत पीड़ा होई। द्वितीये रिपु पीड़ा पाइ। तृतीयभागे

घन देव। सम्पद सुत आउ देव। चतुर्थे शुभ भाग्य होइ। पञ्चमे सम्पद दिअइ। षष्ठभागरे नृप भये। सप्तम भागे रोगी हुए। अष्टमे वैरी भाव जाण। उत्तर भाग द्वार शुण। वायव्य कोणरु गणिव। शुभ अशुभकु जाणिव। प्रथमे बन्धन हुअाइ। द्वितीय भागे पीड़ा पाई। तृतीय भागे धन सुत। चतुर्थ सुख होए जात। दिअइ बहुत सम्पति। पञ्चमे धन सुत नास्ति। षष्ठरे वइरि विणाश। सप्तमे गोरु पशु नाश। अष्टमे अपमृत्या जाण। एवे दोषिका वाक्य शुण। पूर्वर द्वार विचारिवा। तृतीय चतुर्थ करिवा। दक्षिण द्वार शुभ शुण। चतुर्थ पञ्चभागे गुण। पश्चिम तृतीय पञ्चम। उत्तर दिग एवे शुण। तृतीय चतुर्थ ये शुभ। कहिलि द्वार शुभाशुभ।

30. All doors lying between the N. E. and S. E. points of the compass are said to face the east. Similarly, the south includes all points from S. E. to S. W.; the west includes all points from S.W. to N.W. and the north includes all points from N.W. to N.E. Each of these quarters is again divided into 8 points, and the following 'effects' are said to accompany the disposition of the doors in one or other of these points.

In the eastern quarter, 1 brings danger from fire; 2, the birth of many daughters; 3, great wealth; 4, kingly prosperity; 5, anger; 6, troubles or destruction; 7, weeping; 8, danger from thieves.

In the southern quarter, 1 brings a meagre progeny; 2, meagre wealth; 3, defeat by lowly persons; 4, enjoyment; 5, enjoyment of (good or plenty of?) food; 6, troubles; 7, loss of wealth; 8, disease or loss of progeny.

In the western quarter, 1 brings sickness of childern; 2, trouble from enemies; 3, wealth and progeny; 4, good luck; 5, prosperity; 6, the king's displeasure; 7, sickness and 8, enmity.

In the northern quarter, 1 brings about imprisonment; 2, sickness or trouble from enemies; 3, wealth and progeny; 4, happiness and wealth; 5, loss of happiness and wealth; 6, enmity; 7, loss of domestic animals; 8, death or accidental death.

Place the door in the 3rd or 4th points of the eastern quarter, the 4th or 5th of the southern quarter, the 3rd or 4th of the western quarter or the 3rd or 4th of the northern quarter.

VII. The Auspicious Ceremony

XXXI. Astrological matters

(क) छत्र ध्वजपताकाश्चामरपीत सजुगा प्रसाद भवने दृश्यते जायते श्री-मान्भवेत्। (१० पृः)

(ख) धनुश्छत्रपताका वा दृश्यते प्रीयते जया। हादसम्पसस्ते इस्त। (४१ पृः)

(ग) ध्वजवस्त्रपताकादि दर्शने धनसम्भव। पूर्णकुम्भ शुभाप्नोति ऐश्वर्य्यं कनककामये।

(घ) ध्वजपताकादि दर्शने धनसम्भवः।
पूर्णकुम्भे भवेत् वित्तं प्राप्नोति कनकादिकं॥ (१५ पृः)

31. If a bow, umbrella, flag or banner be seen when the auspicious ceremony is being performed, good luck is indicated thereby.

(ग) भिक्षुकं सन्न्यास चैव वर्ध। भोगान्तगतपि नगोह्से सुतकाले यत्र तत्रस्तुमिच्छतां। अर्थ। वास्तुभूमिरे सुता सुत धरिवा वेळे भिखारी सन्न्यासीं बैरागी रोगी तपी कृशाङ्गोक पतेक देखिले नीच होइ। ए येते शुभ कर्म्म करि थाइ से मिथ्याकु याइ।

(घ) हीनाङ्गे भिक्षुकश्चैव वन्ध्या रोगार्त्त तपको।
दृश्यते चेद्गृहारम्भे कर्त्तुश्च मरणं ध्रुवं॥

If during that occasion the following things be seen, it denotes ill luck for the householder; he may even die: a lean or decrepit person, a beggar, a barren woman, a *sannyāsin*, a diseased person or a *vairāgin* (a Vaishnaba friar who has forsaken the world).

(क) क्रीडन्ति बालकाः यत्र सोमि तोप सर्सताता।
तत्र विजाविजानित्य नमथा कथार चम। (१ पृः)

(ख) श्लोकः। क्रिड़न्ति बालका तत्र। स्वामि तत्र मनेस्थिना। तत कृत वीयानीत। नमस्कार्य कृताश्रनः। अर्थः। शुभ देवा वेळे जदी बालेक क्रिडा करई तेवे स्वामि तपसिद्ध होई। तपर ये बीजनीती। मन थाई कीछि नोहई। (४२-४३ पृः)

If children be seen at play during the ceremony, the the austerities of the householder (*tapas*) will be crowned with success.

XXXII. General matters

(क) धर्म्माधर्म्म जानीयाते तत्रकाले सनसाधिति। सभासुभ सराबाणी सिस्त दृष्ठ नक्रमाणी। सर्व्वलक्ष्मणसम्पूर्ण सर्व्वाभरणभूषित। द्रबभन दृष्ट गृस्तकमद्‌चम्। कृममम् स्वोणमेवचम् द्रशनतत वोर्जानित्य पुत्र वा धन दृश्यते ॥३४॥ (१० पृः)

(ख) श्लोकः। धर्माधर्म वीयानीत तत्र कालेन सिधिती। शुभाशुभ तारा-वाणि। तत्र दुष्टिकर्म्माणि। अर्थ। धर्मकथाकु येवे विचारिव। से तत काळ प्रापत होई। शुभाशुभ कथाहो प्रापत होई। दृष्टे ग्रहमानंकर पीडा न नागई। थ श्लोकः। सर्व्वलक्ष्मण सम्पूर्ण। सर्व आरोहणं भूमि। दिव्यवसन परिधाव्य। सुभ नत्र न संसयः। अर्थः। लक्षण बहोई देहरे सर्व आभरण थिव। दीव्य वसन परिधापन करिथिव। एमन्त हेले सर्व शुभ होई। (४२ पृः)

32. You must consider what is lucky and what unlucky, what should be done and what avoided. If you follow the right course, you will be able to avoid the baneful influence of the stars. Clothe yourself with all sorts of good things, put on all the lucky marks. Thus all will be well.

XXXIII. Things required for the ceremony

(क) एवे मङ्गल आपोरण। दधि दुग्ध यवधानश्च शाकरे तण्डुले च श्रीफल पुसेंक हेम चन्दन बासयग्लकम्। तालति भि धुपदीप अक्षत पूर्ण कुम्भेक रस यवतिल पुञ्जम् ऐस्य न। शङ्ख दृष्ट। अर्थ एक दधि दुइ दुग्ध तिन यवधान चार शाकर पाँच तण्डुल छ गुया सात सुना आठ पञ्चरत्न नरे चन्दन दशरे लुगा एगारे अलता बारे अक्षत तेररे पूर्णकुम्भ चौदरे माछ पन्दररे माघी तिल षोड़रे गुलुंचि सतररे असनछेलि अठरे शङ्खलेचि येतेक मङ्गलटी। (१७-१८ पृ:)

दधि दुध शाकर हेमासिन्तिक। श्रीफलयुग्मवस्त्रश्च। गुड़कताम्बुलेश्च सुवर्णधान पुलचिगोलि चन्द। घृतमधु गुड़ कदलीश्च। शंखमोटि दीपकम् (३० पृ:)

(ख) एवे मङ्गलारोपण विधान कहीवा। श्लोकः। दधि दुग्ध यवधानं च। साकरं तण्डुलं तथाः। श्रीफल वदरिश्चैव। चन्दनं बासयुग्मकं अलंकृतं धुपं दीपं। अक्षतं पुर्णकुम्भकं। अर्थः। दधि १ दुग्ध २ यवधान ३ साकर ४ तण्डुल ५ श्रीफल ६ पुस्प ७ चन्दन ८ वास ९ पल १० दुर्वाक्षत ११ धुप १२ दिप १३ वदरि पत्र १४ पुर्णकुम्भ १५ रस १६ जवधान १७ तील १८ संखलेढी १९ एतेक मङ्गल ए।

33. The list of things required in the auspicious ceremony is given below: curds, milk, grains of barley, sugar, rice, the bael fruit, plums, sandal-wood, a pair of new cloths, ornaments, incense, lamp, the durbā grass, sun-dried rice, a water-jar filled to the brim with water, betel-nuts, a piece of gold, the five gems, lac-dye for the feet, fish, sesamum seeds, gulancha flowers, bark of the asan tree (and another object called *sankhaleḍi* or *sankhajhoṭi*).

XXXIV. 'Effects' of finding different things in the ground when it is being dug for posting the auspicious pillar

(क) श्लोक। कीट चाटो तनुमानु चास्तिलन्दोचइ टिका। पाषाणो यत्र वल्लुकादृशो तत्र फलानि जायेत्॥ पथर फलश्रुति अर्थ। काठे अग्निभये चुलतात। अङ्गारे व्याधिपीड़न। ५४। तृषण प्रवहानि। स्या। अस्तिके न रक्ष नस्यन्ति।·········ईटका धन आगम। पाषाण वलिका सम्पक्ष। (१८ and १९ पृ:)

(ख) श्लोक। काष्ट ईष्टे तनुसाने। वचा ईन्दन ईटकां। पासाण यत्र वल्मिको। हसे तत्र नोयोयएत। अर्थ। काठे अग्निभय व्या(धि ?)········· तृणेन द्रव्यहानी। अस्थिरे कुलक्षए। नवा अर्घ प्रसनवदन। ईटका धन अपमान। पासाण वलीका सम्पद। (४७ पृ:)

(ग) भस्मास्थि काष्ठ दुस्थतु केश कपोल दन्त रक्त सर्व्वं यदि याथ शितला च लोष्ठे धर्म्म कुलामलिनी कलाज नाना तस्मिन वदन्ति मुनयो धर्म्म कीर्त्तिनाशं। अर्घ्य देवा वेड़े एते पदार्थ थिले एमन्त होइ। एतेक कि पाँउश अङ्गार हाड़ घरकाष्ठ तुष वाल मुण्ड दान्त रक्त वाहार होइवार रक्तिया माटी कि इटामाटी भूमि गभीर ठारे शुभ देवा वेले एते पदार्थ पाइले एते पदार्थ थिले मुनिमाने वोइले गृहस्थर धर्म्मकीर्त्ति नाश याइ।

(घ) भस्मास्थि काष्ठमङ्गारं तुषं वालं कपालकं।
रक्तपुत्तिकदन्तं च मृद्भान्डास्थिनि यत्र वै।
तत्रावासं न कर्त्तव्यं कृते कीर्त्तिधनक्षयं॥
इष्टकायामर्थलाभं पाषाणे सर्व्वसम्पदः।
सपार्दो निधनं कर्त्तुरङ्गारं च कुलक्षयं॥ (१८ पृ:)

34. Do not build the house if the following things are found in the hole dug for posting the auspicious

pillar : ashes, charcoal, bones, woodwork of old houses, chaff, hair, skull, or red earth. Under these circumstances, one's religious merit and fame are likely to be destroyed. Bones will bring about the death of one's progeny. Brick brings good luck, stone brings prosperity in all matters.

XXXV. The ceremony of posting the auspicious pillar

(क) श्लोक। भोतानि राक्षसस्यासैव। ये तिष्ठि खेचर। ते सवे प्रगहृणामि वास्तु गृहामहापुस्या। बाहुमूले खनन्ते भूमि। वास्तुरेस्त चत्रदश। तत्र मध्ये स्रोते लक्ष्मी। जन्त्रे प्रान्तिक नाग नाम। पहुक्षता वलाक्षता। सुमधा सुवद प्रिया। अमुत मुखी सुमती। सुगन्धिन नेम।......। थम्भ थम्भ महाथम्भ चारि चामर चारिभ्रत। ईशाने अधक्षपिते। थिरे भवन्ति सर्व्वदा। धनपुत्र कलह जावचन्द्रर्कमेदनि।। स्वभावे चञ्चला देवी मम गृह थिरे भव। वसुमतो देहियान सर्व्वदव सुशोभन। म्रिरुहाते शङ्ख निस्वामो आयेके सुभदाएक।। (२९-३० पृ:)

(ख) भुहानि सक्षसा सैव्य ५ एति पुते खेचरा। सवे प्रतिगच्छन्तु। वास्तु गृहाम्रकं शुभं। शुभख्यात जेते होईव खोळिवा। ताहा जाणिमा। वाहुमूले खनने भूमि। वास्तुवार चतुसत। तत्र मध्ये स्थिति लक्ष्मी। पुज्यतेपि च नागका। ५। एवे नाग जाति मान नाम। पाहस्त त्रावळि छत्रा। सुमेधा सुमति पिया। अम्वतिमुख सुमेति। सुगन्धि काल्नेमिका।......। स्तम्भ स्तम्भ महास्तम्भ। चारि चामर दइवत। ईशान्ये थर्थ पलवा थिर भवतु सुर्वदा। धनपुत्र कलत्रं च। याव चन्द्रर्कमेदिनी। सभावे चञ्चला देवी। महाम गृहस्थिरं भवे। वसुमति देहि स्थान। सर्व्वद्रव्य शुशोभनं। संहाथे शंखनिस्वामी। आयते शुभदायक। भद्रगति द्विजवरणं। दधि छत्रादिमर्दलं। विहार दिव्यवसनं पुष्प फलसुशोभनं तवादिज भयं च। मङ्गल सानन्द ये जेक्षू पुनर्वसुनयं। गृहारम्भ विधियते। सर्वजनवरण। सवेस वेद उकति। पुछन्त श्रीकरे म्रिया। राजश्री करभोगि। धनसुत। नववस्त्र सुशोभनं। (५६—५९ पृ:)

35. During the ceremony, say unto ghosts, rākshasas and other denizens of the heavens, "You depart". Worship the nāgas. Pray to the Earth-goddess, "Oh Earth, give shelter unto me. Thou art adorned with all sorts of good things". Say unto Lakshmi, the goddess of wealth, "Oh Goddess, thou who art naturally restless (one who doth not favour the same household for a long time), stay in my house, undisturbed, as long as the sun and moon endure".

The Brahmin priest should be worshipped (and other ceremonies also performed. The use of curdled milk, an umbrella, the drum, fruits and flower-offerings are also indicated).

XXXVI. Laying the foundation-stone

(ग) पथर गोटिए दीर्घप्रति अष्ट आंगुल उच्चप्रमाणे हेव। एथि चारिदिग चारिकोणकु आदेरि पद्मपाखुड़ा आठगोटी हेब। मध्यरे केशर हेब। नागर हृदयरे हेउ ओ उदरे हेउ खातखोलि भूमिकि शुद्ध करि मङ्गलारोपण करि धूपदीप नैवेद्य गन्ध पुष्प ताम्बुल ग्रामदेवतीमानङ्कु पूजा करिब। शिल्पि जोतिष ब्राह्मणकु पूजा करिब। विप्रहस्ते स्थिरभव इति मन्त्रेण गर्त्त शुभ देव। चारिदिगकु चारि कोणकु पाखुड़ामाने सरि होइ ये याहा दिगकु थिवे दिगभेद नहिब।

36. Take a block of stone 8 digits in length, breadth and height. Carve upon it a lotus with eight petals and show its pistil clearly. Dig a hole at the heart or stomach of the Vāstu-nāga and purify it with proper ceremonies. Worship the guardian deities of the village with incense, lamp, rice-offerings, sweet-smelling articles, flowers and betel-leaves. Worship the artist, astrologer and the priest. "Being placed by the hand of the Brahmin, thou remain (there) permanently" : place the

foundation-stone with this utterance. The eight petals should point towards the eight points of the compass.

(ग) येउ भूमिरे ईशान ये स्तम्भारोपण करिबा ए दिन कर्त्तालोककु शुभ होइब। शुद्धि होइब। ताहा दण्ड नाभिरे करि खात खोळिब। खात भितरे गोमयरे लेपिव। गात पूर्व्वे पूर्णकुम्भ वसाइब। पूर्णकुम्भे सुवर्णरूपा नाना रत्न मध्य करि मिश्रित करि करिब। नुआ वस्त्र गोटिए वान्धिब। आम्बपत्र डाले देव। नड़िआ गोटिए देव। ए पूर्णकुम्भ सरि होइ पुरित होइ थिव। पुष्प गन्ध नैवद्य ताम्बुल सहित करि दव। देवता पूजा करिब। धूपदीप देव। देवताङ्क स्तुति करिब। विश्वकर्म्माकु पूजा करिब। भो विश्वकर्म्मणि मोहर गृहारम्भ कर्म्म बोलि विसेसित होइ समर्पिव। दारापुत्र वन्धुमाने सखोमाने वेष्ठित होइथिव। पञ्चरत्न गुलुचि देइ एवम्विधि व्यभार स्थम्भारोण करिव। स्तम्भरे पुष्प चन्दन नवीन वस्त्र वेष्टित करिब। कर्म्मान्ते ब्राह्मणभोजन दक्षिणा देब। ज्योतिषपूजा भोजन दक्षिणा देब। शिल्पि पूजा वोलन्ते माहाराणाकु भोजन दक्षिणा वस्त्र देब। एवम्विध प्रमाणे स्थम्भरोपण कले शत्रुक्षय होइ। विप्रमाने वेद उच्चारण करुथिवे। एमन्त वेळे गृहारोपण कले वास्तुरे धनसम्पत्ति होइ। × × × × येँउ मासरे शुभ देवाकु योगाइ से मासे गृहस्थकु शुद्ध हेब। शुभयोग हेब। वार तिथि नक्षत्र राशि योगकरण शुभ हेब। स्थिर लग्न हेब। विष्टिवैधृति व्येतिपात न हेब। × × ×। ब्राह्मणकु नवीन वस्त्र देब। भोजन देब। दक्षिणा देब। एवम्विधिमत श्रीशुभ श्रीसम्पत्ति भवति एवन्। गृहधिवाय इति गर्त्त शुभविधि। एइ गर्त्त शुभ पद्म उपरे शुभखम्भ गोटि मण्डि करि आरोपण करिब। एथि माल चन्दन नवीनवस्त्र वेष्टित करिब। उपरे नुया हाण्डि गोटिए देब। पक्षी जन्तुमाने वसिवा निमन्ते।

After taking into consideration the day of the week, the phase of the moon, the position of the stars, constellations, sign of the zodiac etc., one should perform the ceremony of posting the auspicious pillar. The owner of the house

should be ceremonially pure; the ceremony should not be performed if he is ceremonially unclean. Dig a hole at the navel (of the nāga) and post the pillar within it. Cleanse the inside of the hole by besmearing it with cow-dung, and place pieces of gold, silver and various gems therein. Also put in a new piece of cloth, a twig of the mango tree and a cocoanut. Fill the water-pot to the brim with water. Worship the gods with incense, lamp, sweet-smelling articles, rice-offerings, betel-leaves and other articles. Worship Viswakarman (the presiding deity of all craftsmen), and read the following *mantra*, "Oh Viswakarman, this is the beginning of my building-operations". The householder should be accompanied by his wife, sons, male and female friends. Then the auspicious pillar should be set upon the auspicious stone. Adorn it with garlands, sandal-wood paste and a piece of new cloth. During the ceremony of posting the pillar, Brahmins should chant the Vedas. Tie an earthen vessel at the top of the post for birds to build their nests therein. At the end of the ceremony, the priest should be offered food and presents. The architect should be offered food, presents and a new piece of cloth. If the ceremony is performed according to these instructions, (the householder) will be prosperous, and his enemies will diminish in number.

VII. Miscellaneous Matters

XXXVII. Regarding trees

(क) यत पिसाणि वृक्षाणि । डालि डालिम्ु केसर । पुनाग । सरल सेव । नारिकेल पिअङ्गम । मसिदान वृक्षा अम । क्षत्रिकार क्षता यन्त्रिका । जुगदि अमुका सेव नवधकु सम्बस्बेका । नारगिल्न फलचैव प्रमुखीप्रातभूमिसु । आमेव मल्लिकादिन । कम्बाण्ड दिन भृपय । कदलि क्रदलि वलि तेन्तुलि पाटेलि पलास तथा । कण्ठकिमि मूलिसैव अवमलाण परिवज्र्जयेत । वर्जेएत पूर्व्वानि ओषत । पलक्षं च दक्षिणे । सद्दानपोध पश्चिमभागे उडम्बर अथवा उत्तरे । ईशाने रजपुषश्च । आगुआ खीरणीस्तथा । नैभृते कण्टकी सैव । वइवे श्रिमूलस्तथा । असस्थस्तेव दारिद्रे च । पलक्षभियोगमादृश्यते । सेसद्वस वटवानि धनहानि भण्डवरे असिभअ रजपुसश्च । खिरलिसु सुतभय कटुकि रिष्टभयश्च । गृहभेदक श्रिमूलि । चाम्रभिभिसुणिस्तेवै । (२२-२४ पृः)

(ख) डाली डाड़ीम्ब केसरा पुंनागं सरलस्यैव्य लवङ्गपुचम्पेका । नारङ्ग श्रीफल चैव । प्रमुखि मातृभूमिषु । अमेव वलीकानन । ५ । पाटलि पसव-स्तथा । कण्टकि श्रिमूलोच्चैव । अमलान परिवर्जयेत् । वक्र पूर्वं ओसस्थ । पलाशं स दक्षिणे । सद्दानं पश्चिमे रोगे । अथवा भद उत्तरे । ईशान्ये रक्त-पुष्पं च । अग्निए गिरिणास्तथा । नभृते कण्टिकोचैव । वाइवे शिमुलि तथा । (४६-५० पृः)

(ग) वर्ज्जयेर्वा पूर्व्वं अश्वथं दक्षिणे पलाशस्तथा न्यग्रोध पश्चिमे भागे उत्तरस्तु भद्रम्बर । ईशाने रक्तपुष्प च आग्नेया क्षीरीगःस्तथा । नैरुते कण्टकी चैव । वायवे । नन्तु शाल्मली । अश्वथीश्चैव दारिद्र्य पलासे विजगस्तथा न्याग्रोधनि अयोध्यस्य उत्तरे मृत्युडुम्बर । रक्तपुष्पं अग्निभयं राजभयं क्षीरीनस्तथा । कण्टकी रिपुभयश्चैव सुहृद्भेदं च शाल्मली । अस्यार्थ । पूर्व्वे अश्व थिले दरिद्र होइ । दक्षिणे पलस थिले विपत्ति पड़इ । बड़गछ थिले कलह होइ । उत्तरे उदुम्बर थिले

मृत्यु होइ। ईशान्यकोणे रक्तपुष्प थिले अग्निभय होइ। अग्निकोणे क्षीरवृक्ष थिले विपत्ति होइ। नैऋतकोणे कण्टावृक्ष थिले शत्रुभय हेउ थाइ। वायव्य-कोणे शिमूलीवृक्ष थिले सुहृन्भेद होइ। श्लोक। पूर्व्वोक्त वर्ज्जये दृक्षा सुवन्ति फलतो यदि। स्थावरो पालिन यस्य विपत्ति ध्रुवये तथा। विधि पूर्व्वोक्त प्रमाणे एते वृक्ष वर्ज्जनीय। यँहि सुवर्ण फलुथिव स्थावर ये गछ गोटिए थाइ कि ना बोलि रखिले विपत्ति ध्रुव पराये तथा। वृक्ष शुभ। मालती मालिकामेदं मन्दारकुन्द-मेवच गृहाग्रे च समारोप्य लभते पुत्रसम्पदः। अस्यार्थ मालती मल्लि कुन्द कामोद मन्दार, एते पुष्प गृहर आयतन भितरे थिले कि होइ आरोग्य होइ धनपुत्र सम्पद बहुत होइ। श्लोक। पुष्करिणी देवसदनं नदीकल्पद्रुमस्तथा मधु-मादिश्च कथ्यन्ते पूर्व्वतर शुभायच। पोखरी नदी देवतास्थान कल्पद्रुम ये वृक्ष-माने दक्षिणे पश्चिमे थिले अशुभ दिअन्ति पूर्व्व उत्तरे थिले बड़ शुभ दिअन्ति।

(घ) पूर्व्वेऽश्वत्थं वर्ज्जयित्वा तिन्तिड़ीं दक्षिणे तथा।
पश्चिमांसे वटं तदुत्तर न ह्युडुम्बर।
ऐशान्ये रक्तपुष्पं च आग्नेये क्षीरपादपं।
नैऋते कण्टकं चैव वायव्ये शाल्मली तथा॥
यत्र तत्र स्थिता वृक्षा विल्व-दाड़िम केशराः।
पनसो नारिकेलं च शुभं कुर्व्वन्ति नित्यशं॥ (१६-२० पृः)

37. Avoid the aswattha, khirabriksha, tintiri, kantaka, bata, salmali, udumbara and raktapuspa in the following directions respectively: east, S.E., south, S.W., west, N.W., north, N.E. If these are not avoided, the following 'effects' will follow as a result: poverty, dangers, danger from enemies, strife, loss of friends, death and danger from fire.

It is good to plant the following trees within the compound of a house: bael, darimba, kesara, panasa,

nārikela, punnāga, sarala, labanga, champā, nārangā, mālatī, mallikā, mandāra, kunda, and kāmoda. Then health, wealth and progeny will follow.

According to (ग), trees which cause injury when planted towards the south or west, become a source of good luck if they are planted to the east or north of tanks, rivers or temples.

XXXVIII. Regarding the disposition of water in the neighbourhood of the dwelling-house

(घ) प्रागादिस्थे सलिले सुतहानिः शिखिभयं रिपुभयं च ।
स्त्रीकलहः स्त्रीदौष्ट्य' नैवं वित्तात्मजवृद्धिः ॥

जलर शुभाशुभ गुण। पूर्वरे पुत्रर मरण। अग्निदिगरे अग्निभय। दक्षिणे शत्रुर उदय। जल नैर्मृ तदिगे थिले। स्त्री दुष्ट हअन्ति ना भले। पश्चिमे स्तिरी कलि करे। वायव्ये ऐश्वर्य न मिले। वास्तु उत्तर ऐशान्यरे। जल प्रशस्त दुइठारे। (२० पृः)

38. If there be water towards the east of the dwelling-house, the son (of the householder) will die. If it is to the S.E., there will be danger from fire ; if it is to the south, enemies will arise; if it is to the S.W., the wife will become corrupt ; if it is to the west, the wife will become quarrelsome ; if it is to the N.W., there will be prosperity. It is good to have water towards the north and N.E. of the dwelling-house.

XXXIX. Regarding the Owner, Priest, Professor and others.

(क) महाराणाविधान। ये ने सुत महारण्वाँ। विभागतु कारियेत। विकोणकोण विसुद्धत। के पोर्थ कि विधानर। यौ महाराणा विभाग न करिब विकोण कोण भाङ्गिब। ताहा हाते प्रसाद गढ़ाइब। विसिकर्म्मोवाच। शिलपि-

लक्षण वछेह। शुन मे भृषि उत्तम आचार कर्म्म सुचिर। पुंसवस्यामेह प्रथकि। अर्थ। शिलपिलक्षणकु येवे विचारिब। विसिकमा मेरुकु कँहुअछन्ति। हे मेरु शुन। आचारवन्त होइब। शुचिवन्त होइब। तिरि पुंस घेनि थेब। पुरुष वछा धरि थेब। एमन्त होइ शुभपूजा कराइब। ब्रह्मावरण विसिक्रमावरण। दिगपालवरण। नवग्रहवरण। एतेक वरण करिब। एतेक वरण कले अश्वमेध धर्म्म होइ। नाना शिलपि प्रमाणेश्च प्रसाद नृपभावना। तत कर्म्म प्रमाणेश्च सुत्र-धारश्च कारिएत। तत्र कर्म्मंकु येवे विचारिब। नानाशास्त्रकु येवे नृपति प्रसाद भावना करिब। सुत्रकार विन्धानिकि डाकिब तेवे धर्म्म पाइब। हीन आचार्य्य न कुर्व्वत्। हीनिशिलपि न कारयेत्। तत्र कर्म्म विफलिनि। यथा पुंस नपुंसका। अर्थ। हीन आचार्य्यकु न डाकिब। हीन शिलपि विन्धानिकि न डाकिब विफल निन्दा होइ। से कीर्त्ति नपुंसक कीर्त्ति होइ। अर्थहीन यथा शिलपि ग्रहहीने तथेवच। एककर्म्म क्षोभे देशिदिनपलयवबुधे। (४४-४६ पृः) यत्र सूत्र महारणा। विकोण कोण सोधिता। विभागेन कारिए माधार स्वक्रमण।४४। (५८ पृः)

(ख) हृदये चिश्लिपिलक्षण विच्छेद। गुण मेभृ स्तुउत्तमं। आचार स्तितिर कर्म। पूष्यवक्ष गिहियुथिकि। नाना शीलप प्रमाणतः। प्रसादन्तपभावना। तत्र कर्म प्रमाणं च। शूत्रधारं च कारयेभ।६। हिन आचारिज न कृतं। हिन श्लिपि न कारएत। तत्र कर्म विफलं नन्दं। यथा पुंस्व नपुसका।१०। अर्थहिने यथा श्लिपि। पथहिने तथैवच। एवं कर्म क्षोभन्देसं। न पदिष्णु कदाचन। विकोण कोण होइले कि दोष होइ ताहा जाणीमा। यत्र कोण विकोणं च विदितो सूत्र-धारणा। अर्थहिने प्रजापीड़ा। निति दुःख समाचरेत।१२। अर्थहीने नृपनासर। अर्थ हिनस्तु क्रिया। वभछे मक्रपिड़ा। शूलव्याधि मरणे धृव।१३। बलहीने महा-दोसा। राय्यराष्ट्रकुलक्षय। सास्त्रहीने न कुर्य्यात। क्रतल्या सास्त्रदृष्टितेः। (४—६ पृः)

येन शूत्र माहारंणा। वीकोण कोण सोधितं। अर्थ वीभागन कारतु। मधार सर्व कर्मणा।३१। (१० पृः)

39. The architect who can correct the angle (*i.e.* the corners) of a building (when there is something wrong with it), should be employed in building a palace. Consult many *silpins* before building a royal palace. Employ as many *silpins* as the work requires. Religious merit will follow.

Viswakarmā says unto Meru, "Listen, oh Meru, the owner of the house should be pure (in a ceremonial sense) and proficient in the customary practices of the land (*āchāra*). The person should be accompanied by his wife and male children. Brahmā, Viswakarmā, the guardian deities of the different quarters and the nine planets should be worshipped. Thus one will acquire the merit obtained by performing a horse-sacrifice. Do not employ unworthy architects or unworthy priests. Just as a man is of no worth if he is a hermaphrodite, so also shall the work so done be fruitless ; moreover one will merely succeed in earning a bad reputation by performing such works."

(क) द्रवहीने यजमानस्य मतहीने रितुया शिल्पिलक्ष्यहीनस्ता न प्रतिष्ठा समोरिपु। येँउ यजमान द्रवहीन होइ। येँउ ब्राह्मण मन्त्रहीन होइ। येँउ बिन्धानि शिल्पि न जानइ। ताकु न डाकिब। डाकिले कि होइ से प्रतिष्ठा न होइ। रिपु होइ एमन्त से कृति ।२८। (५३ पृः)

If the owner of the house has a deficiency of materials, he cannot earn fame by building a temple. The work will be as an enemy to him. Do not employ the architect who does not know the Canons of Architecture (*silpasāstras*). It you employ him, the same thing will follow.

XL. The ceremonial entry

(घ) ब्राह्मणे सन्तुष्ट कराइ । बन्धु कुटुम्बे स्नेह वहि ॥
मङ्गल उत्सव कराइ । गृहे प्रवेश हेब यहिं ॥
श्रीमत भागवत थिव । सेठारे पठन होइव ॥
जगन्नाथकु सुमरिव । मणोहिँ किछि कराइव ॥
एरूपे ये नर करई । केबेहेँ लक्ष्मी न छाड़इ ॥
विपत्तिमान पलाइबे । सुदर्शन रक्षा करिबे ॥ (२२-३ पृः)

40. After entering the house with proper ceremonies, satisfy the priest with presents. Perform the auspicious ceremony with the good wishes of friends and relations. Read the *Srimad Bhāgabat.* Remember the Lord Jagannath and vow to make certain offerings to him. Keep a copy of the *Bhāgabat* in the house. Under these circumstances, the goddess Lakshmi will never abandon the householder. The *Sudarsana Chakra* will preserve the householder from all dangers.

XLI. Salabriddhi

(क) स्रवतपि वर्ज्जये कथिते काल गृहे स । ध्रुवमृत्यु विनिर्द्दिस्यते । दीप-धूप शात जम्भने । स्रवप्लुवि सिळिपिव । स्रवदिपाप्लुवय दृश्यते पूर्व्वद्प्लुवे । अर्थ लाभ मनुनृप दक्षिणे प्रजाहानि । दारिद्र्य दुःखपीड़न न कृत गृहकर्म्माणि । कज्ञानि स्वमीप्लुवते । (२४ पृः)

(ग) घर सरि करि तोळिला उत्तारे पछे केँउ आड़कु बढ़िले कि होइ । एहाकु सालावृद्धि बोलि । श्लोक । पूर्व्वप्लुवो करोवृद्धि उत्तरे धनदोप्लुव पश्चिमे धननाशाय दक्षिणे मृत्युरेवच । अर्थ । पूर्व्वदिगकु बढ़ाइले कुटुम्बवृद्धि होइ । उत्तरकु बढ़ाइले धनसम्पत्ति होइ । पश्चिमकु बढ़ाइले धनक्षय होइ । दक्षिणकु बढ़ाइले मृत्यु होइ ।

(घ) पूर्वप्लवो वृद्धिकरो धनदश्चोत्तरप्लवः ।
दक्षिणोमृत्युदश्चैव धनहा पश्चिमप्लवः ॥ (१६ पृ:)

41. After the building has been erected, it might be necessary to make additions to it in the future. If additions are made towards the east, there will be an increase of relations ; to the north, wealth will come ; to the south, death will come ; to the west, there will be loss of wealth.

IX. Certain General Questions

XLII. The units of measurement

(क) विसिक्रमा आङ्गुलक सोल सुता ।। सोलसुतारे आङ्गुले ।। एहा वुम्भि करि गढ़ाइब ।। ए विसिक्रमोवाच (१२५ पृः)

विसिक्रमा यव आङ्गुले १६ आङ्गुलके हाते ।। (३५ पृः)

16 sutās =1 āngula (Viswakarmā's)

16 āngulas=1 hāta

(क) बालाग्र ४०९६ । आक १ । कणिका १०२४ । आ १ कुसाग्र २५६ । आक १ युका ६४ । आ १ पा ४ । आ १ कु बाला अग्र ४ । कणिका १ । कणिका ४ । कुसा आ प ४ । जुजुका १ जुका ४ सुता १ सुता ४ । पा १ पा ४ । हविस चविस । हा १ । ए प्रमाण लेखा । (६८ पृः)

(ग) बालाग्र कणीकाद्यभिसूत्रपादानि चक्रमात्र चतुर्गुणाणोस्मिन्यङ्गुल जनवतिह्नि । अर्थ । प्रथम गणा बालाग्र बोलि । ए चारि कणिकाकु दृभिः बोलन्ते कुशाग्र बोलि । एमन्त कुशाग्रकु जुयाए बोलि । चारि जुयाकु सुताए बोलि । ए चारि सुताकु पाए बोलि । ए चारि आङ्गुल बोलि । ए प्रमाणे विश्वकर्म्मा आङ्गुले । ए आङ्गुलप्रमाणे विश्वकर्म्मणि आङ्गुल । ए आङ्गुलप्रमाणे भाग देब ।

4 bālāgras=1 kanikā

4 kanikās =1 darbha, kusāgra

4 kūsāgras=1 yuka

4 yukas =1 pā (quarter)

4 pās =1 (Viswakarmā's) āngula

XLIII. Geometrical constructions

Certain geometrical figures are drawn upon a block of stone before working on it. The following passages are supposed to refer to some of these constructions. A few *silpins* of Lalitgiri say that they know how to draw these figures, but it has not been possible to learn it from them. The passages have therefore remained untranslated. As far as we know, the *silpins* of Bhubaneswar or Puri do not know how to draw these figures.

(क) सुता आरम्भ ए १। मैध्यथाने सुता देब। ताहा मध्यरु सुता देबा। ए मध्ये फुलि देबा। फुलिकि दुइ आङ्गुल छेवाए फुलि २ गोटी दब। पारुशा फुलिर आर फुलिकि २ खण्ड बुलाइब। से मक्ष होइ। मछ २ कोणरु मेध्य फुलिकि सुता देब। एहाकु मछ आकार आउना बोलि (६८–९ पृः)

मेघ थानरु पारुसकु भाग चारि। आर पारुशकु भाग ४। गाए आठभाग ८। आ २४ मैध सुता ७। आ २ एइरूपे सूत्रकु ८। आक चबिश। अर-जाप सुत ८। आ २४ एथकु समतिकोण वोलि (६९ पृः)

मेध्यथाने सुता देब। तँहि मध्ये फुलि देब। फुलिकि चारि आङ्गुल अन्तरे फुलि देब। आर आड़े चारि आङ्गुल अन्तरे फुलि देब। पारुसे थाइ मध्य फुलि सऊखरु पार्श्व दुइ फुलिकि समकरि त्रिकोण करिब। येँउथाने कोण रहइ सेठारे फुल देब। गोटिए आर पाशे एहिमति करि फुलि देब। ए दुइ फुलि मध्य फुलि। ए तिनि फुलिकि सुता देब। एहाकु तिलेक आउना बोलि। (६९-७० पृः)

ए उपरे कोणविकोण सुता देब। मूल फुलिरु दिगकु भाग १२ आक बार। मूलफुलिकि कोणकु भाग १४ आक १६ पण्डर अना। आ १७ ए प्रमाणे १४ दिगरु ४ कोण करि देब। ४ दिगरे ४रि सुता देब। एहाकु समचतुरस्र बोलि। (७० पृः)

द्रीघ भाग ४। आ ३२ आए २४। प्रति मम्फारु द्रीघ कोणरु भागे छाड़ि ४ दिगरु एचारि सुता देब। एहाकु छसुत बोलि। (७० पृः)

दीर्घभाग प्रतिभाग छ आ एभाग २४ प्रति मम्भार प्रातर दीर्घकोणर दुइभाग २१। चुड़िचारि दिगुकु म्भामु चारि सुता देव। एहाकु सवाकोण बलि (७१ पृ:)

कलकल दीघ ५८। आ २६ भाग १७ आभा ८६ एहि प्रमाणे दीर्घ २४ आ भाग २४ प्रति दिगरे देब। एयकु मानकु ४ सुता देव। ए अष्ट कोण सस्तिक होइ।

दीर्घ २४ प्रति ३६ प्रतिभाग २४८। आभा ६। ए प्रमाणे चारिदिगरे देव। ए मध्यभागर कोण जिनि लेउठि प्रथम त्रिजगसुत देव। ए मध्यभागर कोण जिनि भाग कोणकु त्रिजगसुत्र देव। ए प्रमाणे चारिदिगरे त्रिजगसुत्र देव। ए द्वादशसुत्र होइ। ए द्वादशमास्तर कोणथाबि पाटमानकु पइठिपसि द्वादशकोण सोधिब। भा १गे दिगे १ पासकु गतप्रकार करि अष्ट सस्त्र साधिब। ए भाग येते तार चारिभाग लेखाए करिब। ए कोणमानङ्कर भागे देइ सुता देब। ए प्रकारे षोल्सुता देव। ए षोड़सास्त्र होइ। ३४। (७१-२ पृ:)

XLIV. The Foundation

(क) एवे खात खोलाइवार जानिबा। नेच उच न कर्तैव कर्तैव उचथानय। अर्थवा विसमसकेतु कलइव निशिकल्प यथा। (४१ पृ:)

एवे खात खोलाइवार जानिमा। पादेन त्रिसोनव्यापी द्रोवंगुलक्षपित। खातमाजते उदेश येन भागे विवर्ज्जते। अर्थ। खात खोलाइब देउल तिनि भागर भागे पोति ॥ ३३ ॥ (५४-५ पृ:)

(The translation is of doubtful accuracy)

44. Now is being indicated the (method of) digging the foundation. It must not be made low at one point and high at another (i. e. it should be level)………

………The foundation should be dug up to a depth equal to one-third of the (height of the) temple (above ground ?).

(क) अथवा जलप्रमाणने प्रसाद दोष भवेत्। घेनुक प्रमाणे प्रसाद गढ़ाइले दोष बहुत होइ। येवे गढ़ाइब जलर पोति खोड़ाइब। न खोलाइले दोष बहुत होइ।३७। (५६ पृ:)

स्वातमा जलप्रमाणो। सकल दोष विवर्जिते। स्वातमान जलगाम्भीरे पथर बसाइले सकल दोष याइ।३६। (पृः ५७)

XLV. Regarding building-stones (?)

(क) ग्रहभिन ग्रहगुणितानि। एवं कोष्ठी चतुर्हिगानि। दिगसुत्र परिवतः शिलाथानकल्पित। अर्थ। समचतुर्थ कले। दिगसुताठारु यत्न कले। शिलामहा-छेदन होइ। (४२ पृः)

(ख) ग्रहेण ग्रहगुणितानी एहू चतुर्दगानि दिगशुत्र धनस्तथा। शिलोस्थान परिकल्पितं। सुवरनेन कनव्यं। कनव्य अघोतय। (१-२ पृः)

(क) नवसपतम पञ्चमेक। शिलालक्षण विधोयेते। शिलाति दुओसानामा समतः शिला पुषोतम। अर्थ। सप्तशिला पुरुषोत्तम प्रसाद। नवशिला कर्ने-चास्ते। सपतसिन्धु मघे मतन १क सिलाभागे मेरु। पकसिला पकानने। अर्थ। न सिलाभाग कणिरेखप्रसाद। श्लोक। उत्तम कणेचाष्टे। सपतसिन्धु मघेमतन।५। सोकसिला मेकसिला सिला भुवन प्रव्रति। अर्थ। भुवनस्वरा येकाम्बर बनसिला ये। ए सिलापुणविधान। (४२-३ पृः)

(ख) नवसपतपञ्चत्रउमेकसं। शलालक्षण विधियेते। शिलप्रिभिओसानाम। सप्तसिला पुरुसोत्तम वसिला केनचाष्टे समस्त सिन्धु मन्वरानां शोवासिलामेकसिला। सिला सउत्रनव्रत। नवसिला कोनचाष्टे। सप्त सिन्धु मेदयमे। कसिलार पखेमेरु। सर्व्वसिला पन्मृनने। उतमकेन चाक्षे। सप्त सिन्धूमेघमरनां। शोक-सिलामेकसिला। सिलासुभवनद्रत्य। (२-३ पृः)

XLVI. Regarding the dimensions of stone-blocks

(क) ए सिला पुणविधान। मुनिरोचाचम। शुण मुनि विधानेक क्रमेण यत कृपित। आयेन चतुर्नालेक। ताल दुइ मान विस्तार। बाहुलो मेकतालेक पूर्व्वकार्य्यानीकृति। स्वयघटित विधानेन शिलादोष विवर्ज्जिता। अर्थ। शुभ परिणाम। दीघ चारिताल प्रति दुइताल। उच्चतो एकताल। ए प्रमाणे शुभ करिव। (४३ पृः)

(ख) एवे सिलापूजाविधान। मुनिरोवाच। सुसमयविधानेकं। मृत्रेणजन-कल्पितः आयेन चतृतालेकं। तालदुयन बिस्तार।०। बाहोल्मेकतालेक। पूर्व-काजानिक्रीति। सर्वघटविधानेषु। सिलान्दोषविवर्जित।१। (३ पृः)

46. The (block of) stone should be 4 measures in length, 2 in width and 1 in height. It is auspicious to make it so.

XLVII. Faults in building-operation and their effects

(क) अर्थहीने नृपनाशाय। अर्थहीनसु क्रिया। विभु ये सक्रपीड़ा। शुल-व्याधिसने घर्व। द्रव न थिले यजमान नाश याइ। विभु ये कले बिन्धानिकि सक्रपीड़ा नागइ। शूलव्याधि मरणे ध्रुव होइ। (५२ पृः)

(ख) अर्थहीने नृपनासर। अर्थहिनस्तु क्रिमा। वभछे सर्कपिड़ा। शूल-व्याधि मरणे धृवः।१३। (६ पृः)

47. If there be a deficit of funds, destruction will overtake the king. If there is a shortage of materials, the owner of the house (lit. the person performing the ceremony) will be overtaken by disaster. Moreover, the *silpin* who builds (such a temple) will also die of colic pain.

(क) विकोणकोण होइले कि होइ एहा जानिमा। यत्र कोणविकोणश्च विविदे सूत्रधारणा। अर्थहीने प्रजापीड़ा न्यायनीतिदुखसमाचरे। यों देउल कण बढ़ि याइ ताकु विदिगसूत्र बोलि। यजमान द्रवहीन होइ। प्रजापीड़ा होइ। (५०-१ पृः)

(ख) विकोणकोण होइले कि दोष होइ ताहा जाणीमा। यत्र कोणविकोणं च विविदृतो सूत्रधारणा। अर्थहिने प्रजापीड़ा निति दुख समाचरेत। (५—६ पृः)

If one side of the temple (lit. an angle) is made wrong (i. e. if it does not fit with the other sides ?), it is called *bidigasutra* (lit. wrongly aligned ?). In that event, there is a shortage of materials and the subjects of the kingdom are put to suffering.

(क) पिष्टमेद भवे मृत्यु ।७८। गमामेदे दरिद्रता । भद्रमेदे रोगी । एवु ब्रह्म सत वदति । सिंहासन पुष्टकु मुखशालि पिष्ठ उच्च होइले मृत्यु होइ । गमा सान होइले बिन्धानि दरिद्र होइ । रेखबरण्डकु मुखशालि पोढ़ा उच्च होइले बिन्धानि रोगी होइ । (५२ पृः)

If the *pisṭa*[1] or pedestal be wrongly made, there will be death. (Thus Brahma says what is true). If the *pisṭa* of the *jagamohan (mukhasāli)* is higher than the *pisṭa* of the *singhāsana* or the throne of the deity, there will be death. If the *gamā* or the corbelled arch above the door, is shorter than it should be, the architect will become poor. If the *piṭhā* of the *jagamohan* starts at a level higher than that of the *baranḍa* of the *rekha* temple, then the architect will fall ill.

XLVIII. Merit acquired by building a temple

(क) अश्वमेध शतसहस्राणि वाजपेयशतानि च ततुल्य प्रासादकीर्त्ति यो निर्म्माण सुखप्रद । अश्वमेध याग सहे सहस्र वेढ़ कले येते फल वाजपेय याग सवे वेढ़ कले तेते फल । ततुल्य होइ प्रसादकीर्तिकि सरि नो होइ ।२७। (५२-३ पृः)

48. The merit acquired by performing the Horse-sacrifice a hundred thousand times is equal to the merit acquired by performing the *Bājapeya* sacrifice a hundred times. The same is the merit acquired by building a temple ; the former may even be less.

[1] For an explanation of technical terms please see terminology at the end of the book.

X. The Different Types of Orissan Temples

In Orissa, we find altogether four different types of temples, namely Rekha, Bhadra, Khākharā and Gouṛiya. Of these, the first two are very common and are to be found in all parts of the province. The Khākharā type is limited to six examples in Bhubaneswar, but miniatures of this type were very extensively employed as a decorative motif on the body of Rekha or Bhadra temples, and, as such, the type has a wider distribution. Of Gouṛiya temples we know of only two late examples in the town of Puri ; one beside the Mārkaṇḍeya tank and the other at the gateway of the Uttarapārṣa monastery. This style did not influence the Orissan temples in any way, although, in the land of its origin it was itself deeply modified by the influence of the Rekha type. We can therefore treat it as an exotic in Orissa and cease from giving it any further consideration. We have included it among the temples of Orissa, because it has found a place in one of the readings of the *Bhubanapradipa*, where it has been illustrated and referred to us *gauri*, which is a corruption of Gouṛiya.

Let us now proceed to analyse the three prevalent types of Orissan temples and compare them in order to find out their points of similarity and of difference.

The first thing that strikes us regarding these temples is that

(1) the ground-plan of the Rekha and Bhadra is square, while

(2) that of the Khākharā is rectangular.

The body of all these temples can be divided along the vertical axis into four principal parts namely, the *pisṭa* or the pedestal, the *bāṛa* or the wall, the *ganḍi* or the body and the *mastaka* or the crown.

The *pisṭa* does not form an essential part of the temple proper, for there are examples in which the *pisṭa* is absent; the most conspicuous one being the temple of Lingaraja itself in Bhubaneswar. The *bāṛa* rises vertically up to a certain height, and no distinction can be drawn between the *bāṛas* of the three types of temples. It is only with the *ganḍi* that points of difference begin to appear between them.

The *ganḍi* of the Rekha rises straight up to a short height and then begins to curve inwards at an increasing rate. The line so formed presents the appearance of a tall bamboo-post which has been slightly bent towards the top by a rope tied tightly at its upper extremity. The cross-section at any point of the *ganḍi* is square. The *mastaka* of the Rekha starts from above the *ganḍi*. It is composed of several elements, which are all circular in cross-section. Just above the *ganḍi* is the *beki* or the throat; then comes the *amlā* or *āmalaka*, a flattened spheroid, ribbed at the sides and resembling an enormous fruit of the *āmalaki* in appearance. Above the *amlā* comes the *khapuri* or skull, and on it is placed the *kalasa* or water-pot and *āyudha* or the weapon of the deity to whom the temple is consecrated.

In Bhadra temples, the *ganḍi* is composed of a number of *piṛhās* or horizontal platforms, piled up in the form of a pyramid. The *pīṛhās* rapidly decrease in size from bottom upwards, in such a manner that the sides

of the pyramid strike the horizontal at an angle of 45° or less. The diminution proceeds until the topmost *piṭhā* is half in size to the lowermost one. The *piṭhās* may be arranged in one or two tiers, with moderate heights of vertical wall intervening between them. Each of these tiers is called a *poṭala*. The cross-section at any point of the *gaṇḍi* is also square as in the case of the Rekha temple. Above the *gaṇḍi* comes the *mastaka*, composed of several elements which are circular in cross-section. First comes the *beki*, then the *ghaṇṭā*, an enormous ribbed structure shaped like a bell. On the top of the *ghaṇṭā* is a succession of *beki, amlā, khapuri, kalasa* and *āyudha* as in the Rekha.

The *gaṇḍi* of the Khākharā is composed either like that of a Rekha as in the Vaitāl temple in Bhubaneswar or like that of a Bhadra, with certain minor differences, as in the temple of Gauri in the same village. The cross-section all through is however rectangular. The *mastaka* is composed of one or two *khākharās*, this being a structure resembling a rectangular parallelopiped with the vertical sides substituted by *cyma reversa*. The vertical sides may curve inwards either along one horizontal axis only, or along both. In the former case, the cross-section of the *mastaka*, at different heights above the base, is reduced from those lying below it only in the matter of its width, the length remaining the same at all heights. In the other case, it is reduced both in length and in width. An example of the former is afforded by the temple of Vaitāl, and the other by the Gauri temple in Bhubaneswar. One or more miniature *amlās* may be placed along the crest of the *khākharā*, or there might be a

kalasa in the middle with figures of crouchant lions at both sides placed instead.

Each type of temple is subdivided into four classes according to the *silpasāstras*. The walls of the temple inside are kept rigorously plain, but the outer walls are modified by the addition of certain projections upon them. These projections run along the entire height of the temple up to the end of the *gandi* and partake of all movements, either of projection or of depression, suffered by the wall itself. In certain instances, they might also have certain characteristics not appearing on the wall of the temple.

If there be one projection, the wall becomes divided into three *rathakas* or *pagas*, two of which lie in the same plane, the other being disposed a little forward. A temple in which the central *paga* has been once more treated in this manner, will have five pagas on its face; such an example being called *pancha-ratha* (the one having five *rathakas* or *pagas*). So also a temple might have seven or even nine *pagas*, according as the treatment is repeated three or four times on the central *paga*.

It may be useful to point out, at this stage, that in the *silpasāstras*, there are specifications of 55 Rekha, 6 Bhadra and 3 Khākharā temples. The 55 Rekhas are divided into two classes according to the construction of their *bāra* or wall. They are otherwise identical in regard to the structure of their vertical components. The only points of difference between them lie in the relative proportion of their *pagas* and the number of ornamental spires which adorn them.

In the *silpasāstras*, we find the following passages

regarding the classification of temples according to the number of their *pagas*.

XLIX. The classification of temples

(क) गणेशाय नमः। इति नैमिषारण्ये भुवनप्रदीपे विसिकर्मा मुनिसम्वादे प्रसाद (ल)क्षण। × × × × ब्रह्मक्षेत्रिवैश्यसुद्र सर्व्वे आचरन्ति कृतिना चतुजाति कर्मानि। × × × × एवे येँ ऊ जाति येँ ऊ रथक होइब ताहा जानिमा। ब्रह्मजाति नवरथेन क्षेत्रिय सप्तभिस्तथा वैश्य पञ्चरथ त्रिभि शूद्रय एमोवच। येन जाति येन प्रसाद × × × × (४०-१ पृः)

ब्रह्मजाति प्रसादेन क्रिया यदि कुपियेते। गोविन्दमुखारविन्दे ब्रह्मथाने भवे नृना। अर्थ। नवरथेक देउल ये ब्राह्मण गढ़ाइले पित्रे ब्रह्मथाने वसन्ति।२६। क्षेत्रिय असमधेन प्रसादेन भूतले यत्र निवसन। अर्क चन्द्र भुवनेन।। विहरे पितरेगण।। सप्तरथ देउल क्षेत्री गढ़ाइले चन्द्र सूर्य्यभुवने पित्रे वसन्ति। ३०। यथा प्रसाद वैसने निवसेन वसुन्धरा धनदोपवेनयिन्द्रा विहरे पित्रगणाः। वनस येवे पञ्चरथ देउल गढ़ाइब से रुद्रसभारे पित्रे वसन्ति।३१। शूद्रे कुपन्ति कैनार। प्रसाद निवसेनम। साकत्र भ्रमणश्च चन्द्रार्कै वसते नरः। अर्थ। शूद्र येवे गढ़ाइ त्रिरथ देउल। चन्द्रभुवनरे पित्रे वसन्ति। (५३-४ पृः)

(ख) श्रीगणशाए प्रणम्य अविघनममत्यु इति श्रीनउमिसारण्ये भुवनप्रवेसे विस्वकर्मामुनिसम्वादे। ब्रह्मक्षत्रिय वश्यसुद्र चारिजातिना चतुर्जाति कर्माणि। कीश्चा वसुन्धरा। ब्रह्मजातिनवचतुर्थेन। क्षत्रिय सप्तभिस्तथा। विष्य पञ्चुरथो त्रिशूद्रयोमेवच। (पृः १)

येउ यातीरे येउ कत ताहा यानिमा।१५। ब्रह्मयाती प्रमादेन। क्रिया जदि कपयते। गोवीन्दमुखारवीन्दे ब्रह्मस्थान भवेनृणां।१६। क्षत्रिअस मध्य प्रसादेन। भूयं तले अतनीवेसनं। अर्कचन्द्रभवनेन। वीहारो पितरोगणाः।१६। यथा प्रासाद वैस्वेन नोवेसने वसन्धरा। घन तपोवने स्वद्रा। वीहरे वभृनाल्यः।१। शूद्रे कम्पन्तिके नारि। प्रसाद सनीवेसनं। तथात्मा कर्त्तमर्मनेसं। चन्द्रार्के वसते नरः।१८। (६-७ पृः)

49. Salutations to Sri Ganesha. Let there be no hindrance (to this undertaking). Thus (begins) in the *Bhubanapradipa,* which was recited by the sage Viswakarmā in the forest of Naimisha, (a description of) the characteristics of palaces (meaning temples in the present case) . . . Now (we are) to know how many *rathakas* characterise the (different) classes of temples. The Brahmin (is characterised) by nine, the Kshatriya by seven, the Vaisya by five and the Sudra by three *rathakas.* If one builds a *nabaratha* temple, which is Brahmin (by caste), then the manes of the person will dwell in the region of Brahman, the Supreme Being. If one builds a *saptaratha* temple, one's manes will verily live in the Surya and Chandra-lokas. If a Vaishya builds a *pancharatha* temple, (or perhaps, more correctly, if one builds a *pancharatha* temple), then one's manes will dwell in the region of the Rudras. (If one builds) a Sudra or *triratha* temple, then one's manes will dwell in the region of the Moon.

XI. On Pedestals

L. The eight pedestals

(क) एवे पिष्ट जानिमा। पद्मनाम यथा पिष्ट। सिंहश्लिपि विधियते। भद्रवेघोकुम्भक्षत।४५। सुथिरक खुर कुम्भ भवेत।४६।···परिजङ्घ चाष्टापिष्ठे नवमे क्रम (कूर्म्म ?) पिष्ठ म्हालक। (५८ पृः)

(ख) पद्मनाम जथा पुष्ट। सिंहस्लिपी बोधियतेः। भद्रवेदी कुम्भख्यात। शुन्धर खुर कुम्भ भवेत। (२२-३ पृः)

50. Now (we are) to know the *pistas*, viz. Padma, Singha, Bhadra, Bedi, Suthira, Khura, Kumbha, Parijāngha and Kurma.

It will be seen later on that the Kumbha and Kurma *pistas* are in fact identical; so the number of *pistas* actually amounts to eight only.

LI. Padma pista

It is said in (क) that the Padma *pista* should be used in the following temples: Mahā-kailāsa (P. 110), Garura (p. 118), Dui-padma (P. 138), Sreetaru (P. 142), Mahā-meru (Pp. 149 and 157) and Meru (P. 179). Its specifications are given below.

(क) पद्मपिष्ट खुराभाग ३ फुंलदलम्हराभाग ४ केसर भाग २ फेणाभाग १ गाए पद्मपिष्ट भा १० (११० पृः)

पद्मपिष्ट खुराभाग ३ फुल्दलघरभाग ४ केसरभाग २ फेणाभाग १ गाए पद्म-पिष्ट भाग ९ (१४२ पृः)

पद्मपिष्ट खुराभाग ३ दलफुलम्हरा भाग ४ केसर भा १ फेणा भा १ गाए पद्मपिष्ट भाग १० (१४६ पृः)

(ख) पद्मपुष्ट खुराभाग ।३। दल्झरा भा ४ ।...(२३ पृः)

पद्मपिष्ट खुरामुहण्टा भा ३ दलझरा भा ५ केसर भा १ अर्धफेड़ा भा २ । ए पद्मपुष्ट भा ११।। (३० पृः)

(घ) ता १० खुराभाग ३ दल्झरा भा ४ केल्हरि भा २ फेड़ा भाग १ गाए पद्मभाग १० ।

It has not been possible for us to arrive at any definite conclusion regarding the form of the Padma *pisṭa*, for no satisfactory explanation of the terms *dalajharā* and *ardhapheṛā* are available.

According to the *silpins*, a Padma *pisṭa* should be composed of three elements, the higher ones being set back inwards as shown in the accompanying photograph. A line drawn touching the outer edges of the mouldings, in such a case, strikes the horizontal at an acute angle. We do not know, however, if it is really the Padma *pisṭa* of the *silpasāstras* or not.

LII. Singha pisṭa

According to (क) the Singha *pisṭa* should be used in connection with the throne of the deity, as also under the following temples: Ratnasāra (Pp. 115,117,144), Mulasribachha (Pp. 145, 163) and Mandara (Pp. 149,158). Its specifications are given below.

(क) सिंहासने सिंहपिष्ट सुरलोकनिवारण ।। (६३ पृः)

कोणसन्धिसमाक्रिनु पकभागे ऊर्द्धपटिता । विहिक्रम वनासह । सिंहपिष्ट विधियेते ।।७६।। (६५ पृः)

सिंहपिष्ट खुराभाग ५ जांघभाग ६ वरण्डी वसन्त भाग ४ गाए सिंघपिष्ट भाग १५ (१४४ पृः)

सिंघपिष्ट खुराभाग ५ जांघभाग ६...वसन्तभाग ४ गाए सिंहपिष्ट भाग १५
(१४७,१४६ पृः)

(ख) सिंघासन सिंघपोष्टे ।१। (पृः १४)

कोणसिंघं समाकेतु । पश्चभागे उर्ध्वघटीका । बीहीतकर्म बीनासई । सिंघ-
पुष्ट वीधियते ।१। (१६ पृः)

सिंघपुष्ट खुरा भा ५ यंघ भा ६ वरण्डि वसन्त भा ६ (३०-१ पृः)

सिंघपृष्ट खुरा ४ भाग छोली भा १ यांघ ७ वरण्डि वसन्त ४।०। (८७ पृः)

(ङ) सिंहपिष्ट सिंहासने सुरलोक निवारण (१७४ पृः)

(च) शिंगपिष्ट भा ५६ खुरा भा ५ यांघ भा ६ वरण्डि भा २ वसन्ता भा २
गाए भा १५

Several illustrations accompany the text in ms. (च), and the plate showing the different *pisṭas* has been drawn after this ms.

52. Singha *pisṭa* (is to be used) in the throne (of the deity). In the corner of the *jāngha*, (there should be) figures of corner-lions (*koṇa-singha*). (Its parts should be in the following proportion) *khurā* 5, *jāngha* 6, *baranḍi* 2, *basanta* 1, ; or, *khurā* 4, *noli* 1, *jāngha* 7, *baranḍi* with *basanta* 4.

LIII. Khura pisṭa

According to (क), the Khura *pisṭa* should be used in the Nalini-bhadra (P. 126), Sribachha khanḍasāla (P. 141), Kritidushana (P. 142), Nisaṭa (X. 146) and Asṭa-sree temples (P. 180).

(क) खुरपिष्टे तु सकर प्रसाद सुसुवे द्विज ।३४। (६२ पृः)
(एहा खुरपिष्ट करिब) पिष्टर खुरा करिब तिनि आंगुळ दुइ पा ३।।० ।।
वसन्त दुइ आंगुळ दुइ पा २।।० ।। गाए पिष्ट छ आंगुळ ।। (१२६ पृः)

खुरपिष्ट खुरा मुहुन्टा भाग २ खुरकुम्भ भाग पा ५ जांघभाग १ वसन्त भाग २ गाए खुरपिष्ट भाग ६। (१४६ पृः)

(ख) खुरपुष्ट मुहान्टि भाग २ शुम्भकुम्भ भाग ५ पेड़ा भा १ बसन्त भाग २ गाए खुरापुष्ट भा ६ (२४ पृः)

(ग) In a drawing given in this ms., the Khura *pisṭa* is shown as being composed of two mouldings which are in the proportion of 6 : 8. (P. 180)

(च) खुरपिष्ट भाग ६ मरुणी भाग २ खुरकुम्भ भाग ४ पेटा भाग १ वसन्त भाग १ गाए भाग ६

53. The Khura *pisṭa* (is used to) adorn all temples of the twice-born caste (or "O twice-born one, the Khura *pisṭa* adorns all temples").

The *muhānṭi* or base of the *khurā* should be 2, the *khurā* (or *kumbha*) 5, the *peṭā* 1 and the *basanta* 1 or 2.

LIV. Parijāngha pisṭa

According to (क), the Parijāngha *pisṭa* should be used in connection with the following temples : Baṛabhi (Pp. 135,176), Mahā Baṛabhi (P. 136) and Mahā Draviṛa (Pp. 137,168). Its specifications are given below.

(क) परिजंघपिष्ट खुरा पटा भाग ५ जंघा भाग ६ वसन्त भाग ३ गाए परिजंघपिष्ट भाग १४। (१४३ पृः)

(ख) परिजंघपिष्ट खुरा भा ५ यांघ भा ६ वसन्त भा ३ गाए परियंघपिष्ट भा १४। (३१-२ पृः)

(च) परियांघपिष्ट भाग १४ खुरा मुहुट भाग ५ शंघ (यांघ ?) भाग ६ वसन्त भाग ३ गाए १४

54. The specifications of the Parijāngha *pisṭa* are as follows: *khurā* 5, *jāngha* 6 and *basanta* 3 ; total 14.

LV. Kaṇi pisṭa

According to (ङ), the Kani *pisṭa* should be used in the Drabibāna temple (P. 156). There is a drawing in (ङ), which gives the proportion of the mouldings as 4 : 5 : 6. But in (च), we find the following specification.

(च) कणिपिष्ट भाग १८ खुरा भाग ७ कणि भाग ६ वसन्त भाग ५ गाए भाग १८

55. (If the total be 15, then the) *khurā* is 4, *kaṇi* 5 and *basanṭa* 6 ; or *khurā* 6, *kaṇi* 5, *basanṭa* 4. (If, however, the sum be 18, then) the *khurā* is 7, *kaṇi* 6 (but in the accompanying diagram we find a *noli* used instead of a *kaṇi*), and the *basanṭa* 5.

LVI. Bedi pisṭa

According to (क), the Bedi *pisṭa* should be used in connection with the Purṇasālā temple (P. 146).

(क) वेदिपिष्ट खुरानोळि भाग ४ पटा भाग १ कणिभाग २ उपर वळम्फरा भाग २ गाए वेदिपिष्ट भाग ६ (१४७ पृः)

(ख) वेदीपुष्ट भा ३। ढोळी भा १ कोणि भा २ उपर वळम्फरा २ भाग। गाए वेदीपुष्ट भा ६ (२३ पृः)

वेधीपिष्ट खुरा भा ३ ढाळी भा १ पटा भा १ कोसि भा २। उपर वळ भा २ गात्र वेदीपिष्ट भा ६ (३१ पृः)

(च) वेदिपिष्ट भाग ६ (?) खुराभाग ३ ढोळीभाग १ पटीपभाग १ कणि भाग २ उपर वळम्फरा भाग २ गाए'''६ स।

In the accompanying diagram however the proportions are given as 4 : 1 : 1 : 2 : 2.

56. The sum-total of the different elements of the Bedi *pisṭa* is 9, of which the following are the details : *khurā* 3

(or 4 as in the diagram), *noli* 1, *paṭā* 1, *kani* 2, *upara dalajharā* or *basanta*, 2.

LVII. Bhadra pisṭa

The Bhadra *pisṭa* should be used in the Kailāsa temple according to (क).

(क) भद्रपिष्ट खुराभाग ६ जांघ भाग ६ वसन्त भाग ६ गाए भद्रपिष्ट भाग १८ (१४८ पृः)

(ख) भद्रपुष्ट भाग ६ । वरण्डि वसन्त भा ७ ग । गाए भद्रपुष्ट भा ८ । (२३ पृः

(क) भद्रपिष्ट भाग १८ खुरा भाग ६ जांघ भाग ६ वरण्ड भाग ३ वसन्त भाग ३ गाए भाग १८ सरि

57. The sum of the different elements of the Bhadra *pisṭa* is 18, of which the *khurā* covers 6, the *jāngha* 6 and the *basanta* 6 parts. According to the diagram accompanying the specification given in (क) the *basanta* can also be replaced by two mouldings of equal height.

LVIII. Suthira pisṭa or Sundara pisṭa

The Suthira *pisṭa* should be used with the Sarbānga-sundara (P. 161) and Medini-bijaya temples (P. 163) according to (क).

(क) सुन्दरपिष्ट खुरभाग २ कणिपटा भाग २ कलस भा १ पटा भाग २ वसन्त भाग २ गाए सुन्दरपिष्ट भाग ६ । (१४५ पृः)

सुन्दरपिष्ट खुराभाग २ कलस भाग २ पटाभाग १ वसन्त भाग २ गाए सुथिरपिष्ट भाग ६ (१४७ पृः)

(ख) सुथिरपुष्ट खुरा भा ४ । कणिपटा भा २ । कणि भा १ वसन्त भा २ गाए सुथिर भा ६ (२४ पृः)

सुथिरपिष्ट भा ४ घन्टि भा २ पटा भा १ वसन्त भा २ गाए सुथिरपिष्ट भा ६ ।

शुस्थिरपिष्ट खुरा भा ४ पटा भा १ वसन्त भा २ गाए शुथिर भा ६ (३१ पृ:)

(च) सुथिरपिष्ट ६ खुर भाग ४ कणिपिटा भाग २ कणि भाग १ वसन्त भाग २ गाए भाग ६

(In an accompanying diagram, however, we find the following mouldings instead, *khurā, paṭā, noli* and *basanta.*)

58. The Suthira *pista* should be composed of 9 parts, of which the *khurā* should be 4 (or *khurā* 2, *kalasa* 2), *paṭā* (or *noli*) 1 and *basanta* 2.

LIX. Kumbha pista or Kurma pista

According to (क), the Kumbha *pista* should be used in connection with the following temples : Kailāsa (P. 119), Bimāna (Pp. 140, 155), Biharāsara (Pp. 147, 160) and Sarbāngasundara (P. 161).

(क) कुम्भपिष्ट खुराभाग २ कलस भाग २ कान्तिभाग १ अधारिपटा भाग २ कान्ति भाग आगु १ गाए कुम्भपिष्ट भाग ६ (१४७ पृ:)

(ख) कुम्भ खुरा भा २ कलस भा २ अन्धारि पाट भा २ वरण्डि १ वसन्त भा २। गाए कुम्भपुष्ट भाग ६। (२३ पृ:)

कुम्भपिष्ट भा ६ २ कलस भा २ सन्धाम्रृ पटा २ कोणि भा १ वसन्त भा २ गाए कुम्भपिष्ट भा ६ (३१ पृ:)

(च) कुर्मपुष्ट भाग······खुरा भाग २ (म ?) लाण भाग २ अधारि पेटा भाग २ वरणि भाग १ वसन्त भाग २ गाए ६

There is an accompanying diagram which, however, gives the proportion of the mouldings as *khurā* 2, *noli* 2, *paṭā* 2 (?), *baranḍi* 1, *basanta* 2.

59. Of the total 9 parts forming the Kumbha *pista*, the *khurā* is formed by 2, the *kalasa* by 2, the *andhāri paṭā* by 2, the *baranḍi* by 1 and the *basanta* by 2 parts.

XII. The Rekha Temple :

General Apportionment of Parts.

It has been pointed out in a previous chapter that the horizontal components of a Rekha temple have little relation to the vertical components. We shall therefore deal with the vertical and the horizontal components in separate chapters.

LX. Names of vertical segments and the meaning of the terms

From an examination of the accompanying plate, it will be evident that the *bāṛa* of the Rekha temple is composed of a number of broad subdivisions, each of which is capable of being resolved into a number of finer elements. The principal components of the *bāṛa* are the *pābhāga* or the division corresponding to the foot (*i. e.* the base), the *jāngha* or the shin and the *baranḍa*, which is a set of mouldings crowning the *bāṛa*.

The *ganḍi* (lit. the trunk of the body) or the curvilinear tower is composed of different elements along the various *pagas*. The construction also varies in different varieties of the Rekha temple ; but in all of them, one feature is common, viz. that the outermost *paga* is subdivided into a number of *bhumis* or planes, each of which is composed of a number of mouldings surmounted by a miniature *amlā*, called the *bhumi-amlā* or *amlā* of the plane. The other *pagas* may have *sikharas* or miniatures of Rekha temples carved upon them for the sake of decoration.

After the *gandi* comes the *bisama* (lit. the irregular one), which is also called the *bedi* or altar. The curvilinear tower ends with the *bedi*, and is followed by the *mastaka*.

The *mastaka* (a name which has been coined for the sake of convenience) is made up of the *beki* or throat, followed by the *amlā* and the *khapuri* or skull ; this being surmounted by a *kalasa* or water-pot and the *āyudha* or weapon of the deity to whom the temple is consecrated.

It is clear from a study of the above terms that the Rekha temple has been likened to the human body. This conception of the temple is even more clear in the traditional saying of the *silpins* that the Rekha is male and the Bhadra female, attached to one another in a state of sexual union. But there is nothing in the *silpasāstras* to support the traditional view except a meagre reference in (ক) to a certain Rekha temple as the *pungsa bimāna* or the male temple.

The other concept which has also entered in the construction of the Rekha temple is that of a mountain. *Sikhara* literally means the peak of a mountain ; so that, when a temple is described as having *sikharas* upon it, the artist was evidently thinking of it as something akin to a mountain.

LXI. A proposed classification according to the nature of the bara

In the *silpasāstras*, Rekha temples have not been classified according to their vertical components, still we shall try to do so on the basis of certain observed facts.

From an examination of the temples of Bhubaneswar, it appears that all the temples which can definitely be assigned to a comparatively earlier epoch on the evidence of epigraphy or sculptural style, have a *bāṛa* composed of three elements, vix. *pābhāga*, *jāngha* and *baranḍa*. There are as many as sixteen or seventeen temples of this order in the village of Bhubaneswar itself.[1] It is only in the later temples that: we find the *bāṛa* being divided into five portions, namely the *pābhāga*, the *tala jāngha* or lower *jāngha*, the *bāndhanā* or the bond, the *upar jāngha* or the upper *jāngha* and the *baranḍa*.

In subsequent quotations from the *silpasāstras*, it will be found that Rekha temples having three elements in their *bāṛa* have a ratio of 1 : 3 between the length of the *garbha* or sanctum and the total height of the temple. But this ratio increases from 1 : 4 to 1 : 5 or more in the case of Rekhas having five elements in their *bāṛa*. It might even increase to about 1 : 7 as in the temples of Konarak or Puri.

The *tri-anga* (a name coined to denote a three-segmented) *bāṛa* has a wider distribution than the *pancha-anga* *bāṛa* in Orissa. The temples of Khiching and Baud belong to the former variety; so do the temples of Telkupi in the neighbouring district of Manbhum.

[1] These temples are also characterisd by the following traits :

(1) an absence of accompanying Bhadra temples,

(2) an absence of *sikharas* in the *gandi*,

(3) a depression demarcating the *bāṛa* from the *ganḍi*,

(4) an ornamental pilaster before the frontal *rāha paga*,

(5) the presence, in many cases, of an octagonal structure in place of the *kalasa* at the top. This object has been described as a *lingam* by Banerji.

The *panchānga* variety, though more numerous, is limited in distribution. It is also exemplified by one temple in Telkupi, which is traditionally said to have been built by the Gajapati King of Puri and where, even to this day, the ceremony of Chhātā-parab is performed in his name. As the inclusive area of the *tri-anga* type in Orissa is wider than that of the *panchānga* variety, which is central in distribution with reference to it, we can definitely conclude that the *tri-anga* is the earlier Orissan type of *bāṛa*, the *pānchānga* being a development of later origin.

It may be noted in this connection that outside Orissa, the *tri-anga* type of *bāṛa* has a much wider distribution than the *panchānga* type. The former appears in Bajaura in the Punjab Himalayas ; at Osian in Rajputana ; in miniature shrines at Sarnath and Vindhyachal in the United Provinces ; in similar miniatures at Jubbulpore in the Central Provinces ; in certain temples at Omkareswar, Orchha and Ujjain in Central India and at Sāripalli in the Vizagapatam district. The *panchānga* type of *bāṛa* appears locally, outside Orissa, at Baijnath and Chamba in the Punjab Himalayas and at Khajuraho in Central India. Hence we can reasonably conclude that the *trianga* type of *bāṛa* is something earlier and different from the *panchānga* type, which arose locally in certain restricted areas and never came to be as widely distributed as the earlier *tri-anga* type.

In their present form, the *silpasāstras* seem to have been codified after the development of the *panchānga* type in Orissa, when the *tri-anga* type had already fallen into oblivion. For there are only two references to the

latter in one rescension of the *Bhubanapradipa* and even there, it has suffered considerably from insufficiency and subsequent mutilation.

LXII. Specifications of a tri-anga Rekha temple

(क) दुइपद्म भाग प्रभ काठि आङ्गुले १६ पिष्ठ ४ पाभाग ६ जांघ १३ बरण्डी २ सन्धनि चउरस २ एरूपेरे पञ्चरथ साधिब आगु २ भागक नागपत्नि करिब ३ भाग दलमला (।?) खाखरमुण्डिक आर आड़े नागपत्नि गेलबाइ करिब। अनुरथे एहिमत करिब। राहारे एहिमनि पाभागे गोटाए सिखर करिब दुइ पाखे जलन्तर करिब दुइ पाखे गेलबाइ सिंघ करिब। ताहा पाखे जलन्तर करिब। ताहा पाखे नागपत्नि करिब। बरण्ड तले फेरापाखुड़ा। उपर मुह होइब ।०।०।०। श्री (१०८-९ पृः)

62. In the Dui-padma temple, the *garbha* is 1 *kāṭhi* or 16 ān. in length; the *pisṭa* is 4, *pābhāga* 6, *jāngha* 13, *baranḍi* 2, the *sandati* 2 ān. wide. In this manner, build the temple as a *pancharatha* one. In front, place figures of Nāga-females; (carve) petals; at the side of the *khākharā-mundi*, place figures of female Nāgas and the *gelabāi* scroll-work. In the *anuratha paga*, make it so. In the *rāhā paga*, at the level of the *pābhāga*, build a *sikhara*; on both sides of which, place niches. On both sides, carve the *gelabāi* and figures of lions. Beside that, place figures of female Nāgas. Beneath the *baranḍa*, (carve) reversed petals pointing towards the roof.

LXIII. The tri-anga Ratnasara

(क) रत्नसार प्रसाद हातक प्रभ काठि आङ्गुले १६ पाभाग ४ जांघ ८ फुल-मुण्डी बरण २ रेखगण्डी २५ वेदि २ वेक अला कपुरि होइ पा ५ कलस ४

चाक ३ । माहारण्बारणे साम्रामे करतुअ । मोण्डोले श्रीखण्डी माहासाहाणितिजित रत्नसार भाग समापत । गर्भकु बाड़ न उठा । ५। (१४२ पृः)

63. In the Ratnasāra temple, the *garbha* being one cubit or 16 ān., the *pābhaga* should be 4, the *jāngha* 8, the *baranḍa* (of *phula-munḍi* type ?) 2, the *rekha-ganḍi* 25, the *bedi* 2, *beki*, *amlā* and *khapuri* together equal to 5, the *kalasa* 4 and the discus 3. ··· in relation to the garbha (which is 16). the wall should be ··· in thickness.

It is clear from the above passage that the height of the *tri-anga* Ratnasāra temple is 3 times the length of the *garbha*. In *panchānga* temples, this ratio rises from 1 : 4 to 1 : 5 and above.

(See No. 17 in Chapter XV. for the horizontal specifications of this temple.)

LXIV. The general apportionment of parts in panchānga Rekha temples

By the height of a temple is meant the distance between the base of the *pista* and the top of the *khapuri*. The following is a list of all the different types of Rekha temples which we find in the *Bhubanapradipa*.

(१) (क) सुवेर्णकुटप्रसाद् काठि आ १६ गर्भ पिष्ट ४ पाभाग ५ दुइ जांघ ८ ए मध्ये बांधना १॥० ॥ वरण ५ रेख ३० वेदि २ वेक अएला कपुरि होइ ६ कलस ६ चाक ४ माहारणारणे साम्रामे करतुअ । मोण्डोश्रीखण्डी माहासाहाश्र-निर्जित ॥ श्री ॥ (पृः १४३) and (छ) (१० पृः) ।

(२) (छ) देउलगर्भ काठी आङ्कुल षोल पिट ६ पाभाग ६ दुइ यांघ १० ए मध्ये वान्धना वरण्ड ६ रेखगण्डी ३० वेद २ वेक ४ अँला ४ कपुरि २॥० खुरा आ २ दमा ७ डोरि अधे चक्रड़ा २ काण्टि २ पा फेणि २ मुहाण्ट २॥० (२०४ पृः)

(३) (ख) देउलगर्भ काठी आङ्कु१६ल पाआभाग छ । दुइ यांघ आ १०

ए मध्ये बान्धेणि आ २। बरण ६ रेखगण्डि आ ३६ वेदी आ २ वेक आ ३ त्रिपाटी एक आङ्गु १। मला आ ४। कपुरि मुहाण्टि आ १ कपुरि आ ३··· कलस खुरा ३ कलस ८···चक्र आ ५ गेन। (२४-५, २८ पृः)

(४) (ख) देउल गर्भ काठी आ१६कुल्कु पिष्ट ६ पाभाभाग ६ दुइ यांघ १० ए मध्ये बान्धना २। रेख ३२ बीसम २ वेक ३ त्रिपाटी १ मल ४ कपुरि मुहाण्टि १ कपुरि मारिब २॥॰ उंच २॥॰ (८२ पृः)

(५) (क) विवानभाग प्रहकाठि आंगुल १६ पिष्ट ५ पाभाग ६ वान्धना १॥० दुइ जांघ दस आंगुल १० बरण ६ रेखगण्डो उच ३४ वेदि २॥ वेक तिनि आगु दुइ पा २॥० मला चारि आंगुल पा ४।० कपुरि चारि आङ्गुल पा ४।० ॥ कलस सात आंगुल दुइ पा ७॥० चक्र चारि ४॥० ॥ (१३६ पृः)

(६) (क) मूळश्रीवछ गर्भ सोल पिट ६ पाभाग ६ दुइ जांघ १० ए मध्ये बान्धणा २ बरण ६ रेख ३६ वेक अएला कपुरि होइँ बा १२ कलस आ ८ चक्र पा ५ (१४४ पृः)

(७) (क) श्रीवछनदिप्रधन भाग प्रभ १६ पिष्ट पाभाग ६ दुइ जांघ ६ वांधणा २ वरण ६ रेखखण्डो पञ्चतिरिसि आंगुल ३५ विसम दुइ आंगुल २ वेक तिनि आंगुल दुइ पा कपुरि चारि आंगुल ४। कलस सात आंगुल दुइ पा ७॥० चक्र ४॥० (१४१ पृः)

(८) (क) दुइपद्म भाग गर्भकाठि आंगुले १६ पिष्ट ५ पाभाग दुइ जांघ १० ए मध्ये वान्धणा २ वरण छ ६ रेख ३६ वेदि २ वेक अएला कपुरि होइँ १२ कलस आ ८ चक्र ५ (१३६-७ पृः)

(९) (ख) ए महाप्रसाद देउल गर्भ काठी आ १६ कु···(पिष्ट ६ पाभाग) आ ६···यांध···५···वान्धणिकु···(॥≡)+॥≡)+॥≡)) उपर यांघ आ ५··· वरण ६···रेखगण्डि ३६···वेदी आ २ वेक उच्च (३) त्रिपाटी १ मला बहल ४··· कपुरि मुहाण्टि १ कपुरि बहल २॥० कलस खुरा २ हाथिपाट आ २। डोरि पाए।० चाङ्कड़ा १॥० काठी पाए।० चांगुड़ो ॥॰ घड़ो वहल २···(८८-९० पृः)

(१०) देव गर्भकाठो आंगुल १६ पिष्ट ६ पाभाग ६ दुइ यांघ १० ए मध्ये वान्धणि २ बरण्डि ६ रेख ३६ बीम २ बेक ३ त्रोपाटी १ अळा ४ कपुरि मुहटा १ कपुरि २॥० मारिब ३ सुरा ३ कलस ६ (७६,८०,८५ पृ:) Besides this, (क) पृ: १३८, ११७, ११४ and १०५ and (छ) पृ: १६०-१, १६८, २०२, २०४ give the same general specification.

(११) (क) महा बड़भिभाग प्रभ काठि आङ्गुले १६ पिष्ट ६ आङ्गुल पादभाग उच छ आङ्गुल ६ दुइ जांघ १० ए मध्ये वान्धणा २ बरण्ड छ ६ रेख ३६ वेदि २॥० वेक ४ अला ४ कपुरि ४ कलस ८ चक्र ५ (१०७, ११०, १११, १२०-५, १४० पृ:)

(१२) (क) कैलास गर्भ काठि आङ्गुले १६ पिष्ट ६ पाभाग ६ जांघ ५ वान्दणा २ उपर जांघ ५ वरण्ड ६ रेख ३६ वेदि २॥० वेक ४ अला ४॥० कपुरि ४॥० कलस चक्र पा ५ (११६ पृ:)

Name of the temple	Garbha	Pista	Pabhaga	Tala Jangha	Bandhana	Upara Jangha	Baranda
Mulasreebachha	16	6	6	5	2	5	6
Brishava, Garuṛa, Ratnasāra, Astasree	16	6	6	5	2	5	6
Duipadma	16	5	6	5	2	5	6
(Name ?)	16	X	6	5	2	5	6
Mahā Baṛavi, Mahā Kailāsa, Garuṛa, Ratnasāra, Sreetaru	16	6	6	5	2	5	6
Mahā Meru	16	6	6	5	2	5	6
(Name ?)	16	6	6	5	2	5	6
(Name ?)	16	6	6	5	2	5	6
(Name ?)	16	6	6	5	2	5	6

Name of the temple	Garbha	Pista	Pabhaga	Tala Jangha	Bandhana	Upara Jangha	Baranda
(Name ?)	16	6	6	5	2	5	6
Brishava	16	6	6	5	2	5	6
Mahā Meru	16	6	6	5	2	5	6
(Name ?)	16	6	6	5	2	5	6
(Name ?)	16	4	6	5	2	5	6
Kailāsa	16	6	6	5	2	5	6
Sribachhanadi bardhana	16	6	6	4½	2	4½	6
Bibāna	16	5	6	5	1½	5	6
Bibāna	16	6	6	5	2	5	6
Mula Sreebachha	16	6	6	5	2	5	X
Subarna kuṭa	16	4	5	4	1½	4	5
Ratnasāra	16	6	6	5	2	5	6

Name of the temple	Gandi & Bisama	Beki	Amla	Khapuri	Khura of kalasa	Kalasa	Chakra	Total height in angulas
Mulasreebachha	36 & ?	4	4	4		8	5	78
Brishava, Garuṛa, Ratnasāra, Astasree	36 & 2	4	4	4		8	5	80
Duipadma	36 & 2	4	4	4		8	5	79
(Name ?)	36 & 2	4	4	4		8	5	74
Mahā Baṛavi, Mahā Kailāsa, Garuṛa, Ratnasāra, Sreetaru	36 & 2½	4	4	4		8	5	80½

Name of the temple	Gaṇḍi & Bisama	Beki	Amla	Khapuri	Khurā of kalasa	Kalasa	Chakra	Total height in aṅgulas
Mahā Meru	X & 2	4	4	4		3	9	80
(Name ?)	36 & X	4	4	4		3	9	80 ?
(Name ?)	X & 2	4	4	4		X	9	80 ?
(Name ?)	36 & 2	4	4	4	.	$8\frac{3}{4}$		80
(Name ?)	36 & 2	4	4	4	3	9		80
Brishava	36 & 2	4	4	4	4	9		80
Mahā Meru	36 & 2	4	4	4	2	9		80
(Name ?)	36 & 2	4	4	$3\frac{1}{2}$	2	X	.	$79\frac{1}{2}$
(Name ?)	36 & $2\frac{1}{2}$	4	5	4	.	8	5	$79\frac{1}{2}$
Kailāsa	36 & $2\frac{1}{2}$	4	$4\frac{1}{2}$	$4\frac{1}{2}$	Kalasa & Chakra		5	$81\frac{1}{2}$
Sribachhanadi bardhana	35 & 2	$3\frac{1}{2}$	4 ?	4		$7\frac{1}{2}$	$4\frac{1}{2}$	$82\frac{1}{2}$
Bibāna	34 & 2	$3\frac{1}{2}$	$4\frac{1}{4}$	$4\frac{1}{4}$	.	$7\frac{1}{2}$	$4\frac{3}{4}$	$76\frac{1}{2}$
Bibāna	32 & 2	4	3	3		9	5	74
Mula Sreebachha	32 & 2	4	4	$3\frac{3}{4}$	.	.	.	$75\frac{3}{4}$
Subarna kuṭa	30 & 2	3	3	3	.	6	4	$64\frac{1}{2}$
Ratnasāra	30 & 2	4	4	$2\frac{3}{4}$	2	?		$72\frac{3}{4}$

The ratio of the length of the *garbha* and the height of the temple can be thus arranged in the following table :

1. 16 : $64\frac{1}{2}$ or 1 : 4
2. 16 : $72\frac{3}{4}$
3. 16 : 74
4. 16 : $75\frac{3}{4}$
5. 16 : $76\frac{1}{2}$
6. 16 : 78
7. 16 : 79
8. 16 : $79\frac{1}{2}$
9. 16 : 80 or 1 : 5
10. 16 : $80\frac{1}{2}$
11. 16 : $81\frac{1}{2}$

LXV. Different specifications for bāṛas of the panchanga type.

The *bāṛa* of the Rekha can be divided according to one of the four following specifications ; the proportion of the *pābhāga* : *tala jāngha* : *bāndhanā* : *upar jāngha* : *baraṇḍa* being

(1) 6 : 5 : 2 : 5 ; 6 or (2) 6 : 4½ : 2 : 4½ : 6 or
(3) 6 : 5 : 1½ : 5 : 6 or (4) 5 : 4 : 1½ : 4 : 5.

XIII. The Rekha Temple :

Detailed vertical specifications

It must be borne in mind that all the following measurements refer to a temple of which the *garbha* is 16 ān. × 16 ān., except where otherwise stated. The unit of measurement is an ān.

LXVI. The Pābhāga

(क) (रत्नसार मन्दिरे) पाभाग ७ आ ६ एथि पाञ्चकाम करिब । खुरा करिब आंगुले ॥।=)० सुता ॥ कलस करिब आंगुले ॥=)० सुता । पटा करिब तेर सुता ॥।–) ।) सुतारे पाए ॥ कणि करिब तेर सुता ॥।–) ।) सुतारे पाए ॥ वसन्त करिब तेर सुता ॥।–) ।) सुतारे पाए ॥ (१२० पृः)

" पाभाग ६ आङ्गुलकु ॥ पाञ्चकाम खुरा करिब आङ्गुले १॥।=) चौद सुता । खुरा मरिब मुचुलि मारिकि आङ्गुले १४ सुता ॥ कलस आङ्गुले १॥=) दस सुता कलस वुलिब मारणि आङ्गुले ० सुता ॥०॥ पटा बहल तेर सुता ॥।–) सुतारे देड़ पा ॥ कणि बहल तेर सुता ॥।–) सुतारे देड़ पा ॥ वसन्त बहल तेर सुता देड़ पा पाए (=गाए ?) पञ्चकामकु ७ आङ्गुल ६ ॥ (१०२-३ पृः)

(ख) खुरा मुहण्ट खुरा भाग १॥।=) कलस आ १॥।≡)० घण्टि कण्ठक वसन्त होइब आ २॥० गाए आ ६ (८८ पृः)

(If the *garbha* is 32 ān. square, then the *pābhāga* should be 12 ān. high. The 12 ān. should be divided in the following manner) खुरा मुहाण्टि आ १।।)· खुरा मारिब आ १॥≡)· पिड़ा क्ष गु ।=)· मुचिलो ४ गाए खुरा वहल ३।।)· कलस वहल आ ३।।)· कुदमा वहुल १=)· डोरि वहल ६ सुता कान्ध १=) पाती ।।।) सुता पटा

आ १॥≡) कणि आ १॥≡) बसन्त आ ५॥।) गाए पश्चकमकु पाआभाग उश्च आ १२। (६१ पृः)

(छ) खुरा ६ कलस ६ पटा ३≡) कणी ३≡) बसन्त ३≡) (१२ पृः)

खोरा ६ कुम्भ ६ ३≡) ३≡) ३≡) (१३३ पृः)

पाद पश्चकम सतर भागे १७ न सुता ॥–) खुरा ४ कुम्भ ४ पटा ३≡) कणि ३≡) बसन्त ३≡) (?) गाए सतर भाग न सुता १७॥–) (२६ पृः)

खोरा ४ कुम्भ ४ पटा ३≡) कणि ३≡) बसन्त ३≡) (१३३ पृः)

66. The ratio of the different mouldings of the *pābhāga*, viz. the *khurā*, *kumbha*, *paṭā*, *kani* and *basanta* will be according to one of the following tables :

(1)	$1^7/_8$	$1^5/_8$:	$\frac{13^1/_4}{16}$:	$\frac{13^1/_4}{16}$:	$\frac{13^1/_4}{16}$
(2)	$1^7/_8$:	$1^5/_8$:	$\frac{13^3/_8}{16}$:	$\frac{13^3/_8}{16}$:	$\frac{13^3/_8}{16}$
(3)	$1^7/_8$:	$1^{15}/_{16}$:	$\frac{13^1/_3}{16}$:	$\frac{13^1/_3}{16}$:	$\frac{13^1/_3}{16}$
(4)	9	9	$3^3/_{16}$:	$3^3/_{16}$:	$3^3/_{16}$
(5)	4	4	$3^3/_{16}$:	$3^3/_{16}$:	$3^3/_{16}$

The batter of the *khurā* will be equal to its height If the *kalasa* be $1^5/_8$, its batter will be $1^1/_8$.

The *pābhāga* illustrated in the accompanying plate has the following dimensions ; the *muhānṭi* of the *khurā* is $1^1/_2$, the *khurā* is ?, the *piṛhā* $^3/_8$, the *muchuli* $^1/_4$ (?), the total height of the *khurā* being $3^{13}/_{16}$. Its batter is $1^{11}/_{16}$ ān. In the *kalasa*, the *damā* is $1^1/_8$, *ḍori* $^3/_8$, *kāndha* $1^1/_2$, *paṭi* $^3/_4$, their sum being $3^1/_2$ ān. The *paṭā* and *kani* are each $1^5/_8$ ān. high. The *basanta* is $1^3/_4$ ān. ; the sum of the five mouldings being $12^1/_8$ ān.

LXVII. Another specification for the pabhaga

(क) पादभिरा (भा ?) ग जनुमतर। रसरामिवे वस्तना। खुरक वेदभागेण॥ वेदभागेन कुम्भका॥ वसन्तमेकभागेन॥ सेसभागेण मुचुलि॥ (२८ पृः)

एवे पादभाग जानिमा। खुरा तिनभाग करिब। भाग १ क। मुंहुटा करिब १॥· देड़ भाग। खुरा मारिब अध भागे। कणिक तिन भाग करिब। दुइ भाग दुइ पान्ता मारिब। भागे मुचुलि करिब। कलस तिनि भाग करिब। दुइ भाग तलकु बुलाइब। भाग १ दुइ भाग करिब। भागक कान्ध मारिब। भागे पाहन्ता मारिब। पटा तिन भाग करिब। भागक मुहुटा करिब। तल भाग ३। दुइ भाग पाहान्ति मारिब। भागेक कान्ध पाटि करिब। उपर भाग तिनि भाग करिब॥ एक पाहन्ति मारिब भाग एक दुइ भाग करिब उड़ापाटि भा १ कण्ठि करिब भाग १ कणि एहिरूपे करिब॥ वसन्त एहिरूपे करिब। (९८-९ पृः)

एवे पाभाग जानिमा। खुर तिन भाग करिब कलस तिनि भागरु दुइ भाग तलकु बुलाइब। चाकड़ा उब चारि भाग करिब। गाए १० भाग करिबा। खुर तिनि भाग करि भागक खुरा पसिब। खुरा तिनि भागर भागे मुहुटा। खुरा मारिब १॥) भाग पाहान्ता खुरा ६ भाग मुहुठा ३। खुरा मारिब ६ पाण्डा २ मुचुलि भाग १। २ मुचुलि भागे १॥ दुइ भाग गाए बार १२॥ (१०२ पृः)

67.........*khurā* should be 4 measures, the *kumbha* 4 measures, *basanta* 1 measure ; at the end there should be a *muchuli* . . . . . .

LXVIII. The set-back of the pābhāga from the pisṭa

(ग) बड़देउल पाभाग पछ होइब आङ्गुलरे दुइ (पा ?) (१५८ पृः)

68. In the principle temple (i. e. in the Rekha), the *pābhāga* should be set back 1/2 ān. from the *pisṭa.*

LXIX. The tala jangha

(क) तलजाङ्घ पा ५ आंगुल। एथि वहिब खाखरमुण्डो। (१०४,१२० पृः) नरबिराल गजबिराळ॥ एते उपर जाङ्घ (२६ पृः)

(ख) एवे यांघ जाणिमा। यांघ भाग प्रतीगुण अवर्तकल्लं।.........। यांघ उच्च होइब ६ भाग करिब। दुइ यंघ मुण्डिपाद करिब। बहल २ मुण्डि करिब भा ४ पित बहल करिब भा १ पाखर (=खाखर ?) वहल करिब भा ४। कलस करिब भा १......(२६ पृ:)

जंघ भाग जाणिमा। जंघभाग प्रतिद्विगुण। उर्द्धभागद्वतकाळ।.........। जंघ भाग १२ भागकु करिब मुण्डिपाद् २ भाग करिब। मुण्डि भाग जघ चारि भाग करिब। पिड्डाभागे १ करिब। खाखरा तिनि भाग करिब।२। गल्का अळा भा १ करिब। कपुरि मध्य करिस करिब। (७० पृ:)

(In a temple of which the *garbha* is 32 ān.×32 ān., the *jāngha* should be 10 ān. high) यांघ आ १० रु बार भागकु मुण्डिपाद १|||०) मुण्डि यांघ, आ ३||०) पिडा बहल आ १=) खाखरा बहल आ १=) खाखरा २||=) खाखरा खात ३ शुता कलस |||=) सुता (६१ पृ:)

Regarding the niches at the level of the *tala jāngha*, placed where the different *pagas* meet, it is said that they should "take off 1/4 from the sides" (of the width of the *khākharāmundis ?*).

(ङ) जळन्तर पाए कालजम्रू (३२ पृ:)

जळन्तर पाये कालजरि (२३४ पृ:)

69. Figures of *nara-virālas* and *gaja-virālas* should be placed in the *tala jāngha*. *Khākharā-mundis* should be set in the *tala jāngha*. The height of the *jāngha* should be divided into 12 portions, which should be distributed in the following manner.

(1) The *pāda* of the *mundi* 2, the *jāngha* of the *mundi* 4, the *piṭhā* 1, the *khākharā* 4 and *kalasa* 1 ; or

(2) the *pāda* 2, the *jāngha* 4, the *piṭhā* 1, the *khākharā* 4, the *kānṭi* and *amlā* 1.

The illustration given is that of a *khākharā muṇḍi* in a temple of which the *garbha* is 32 ān.×32 ān. The 10 angulas of the *jāngha* are distributed in the following manner: the *pāda* 3/4, the *jāngha* 3 1/2, the *piṭha* 1/8, the *khākharā* 1 1/8, the *khākharā* 2 5/8, the recess between the *khākharās* 3/8, and the *kalasa* 7/8 ān.

LXX. The set-back of the tala jangha

(क) पाभागकु जाङ्घ पछ होइब द्वि पा (६६-१०० पृः)

70. The *tala jāngha* should be set back 1/2 ān. from the *pābhāga*.

LXXI. The Bandhana

(क) बान्धना ३ वरण्डी नुलि वसन्त ३ कम सरि वहल ॥ (६६ पृः)

बान्धना दुइ आङ्गुलकु। तिनि कम सरि वरण्डो नोलि वसंत (१०४ पृः)

बांधना दुइ आंगुल २ ए एथि तिनि काम करिब। वरणि करिब दस सुता ॥=) सुनारे एगार विस्वा। नोलि करिब दस सुता ॥=) सुतारे एगार विसा। वसन्त करिब दससुता ॥=) सुतारे एगार विसा। १२१ पृः)

(ख) बान्धेणी २ आङ्गुळ करि तीनी भा ३ भान्धना पुष्ट भागेन १ वरण्डि तोळी वसन्तक (२६-७ पृः)

भाग बान्धनो करिब दुइ भा २ ळ। ताहा तिनि भाग करिब। भाग व वरण्डि करिब ।१। भागक ळोलि करिब ।१। भागक वसन्त करिब। (७०-१ पृः)

(If the *garbha* of the temple be 32 ān. sq., than the)
बान्धणि ४ आंगुळ कु वरण्डि वहल १।=) सुता। ळोळो भा १।=) सुता वसन्त भा १ चारि सुता। गाए बान्धणि वहल भा ४ ङ्गुळ। (६१ पृः)

There are two illustrations of the *bāndhanā* in (छ), in which it is constituted by five mouldings of equal height (Pp. 32 and 234).

71. The *bāndhanā* should be formed by three or five mouldings. The mouldings should either be *baranḍi, noli, basanta* or *baranḍi, noli, paṭā, kani, basanta*. In the case of a temple of which the *garbha* is 32 ān. square, the *baranḍi* should be $1^3/_8$ ān., the *noli* $1^3/_8$ and the *basanta* $1^1/_4$, their sum being 4 ān.

LXXII. The Upar Jangha

(क) परिजंघे कैना निवेस्यात्। खेडानिल सोशोभित। (२६ पृः)
उपर जांघ पा ५ आङ्गुल। तँहि पीढ़ा मुण्डीटोए होइब॥ (१०५ पृः)
उपर जांघ पाश्व आंगुल ५ पथि पिढ़ा मुण्डि करिब॥ (१२१ पृः)

(ख) उर पठ जंघ बार भा १२ करिब। दुइ भाग मुण्डिपाद करिब। चारि ४ भाग मुण्डि जांघ करिब। पिडा चारिभाग करिब। वेक अळा कपुरि भागेक करिब।१। कलस भागेक करिब।५। (७१ पृः)

(If the *garbha* be 32 ān. square) उपर यांघ आ १० कु मुण्डि पा वहल १।।।) सुवा ।५। मुण्डि यांघ ३।।) मुण्डि पिडा वहल आ १।=) दुतीअ पिढ़ा वहल आ १ तृतीअ पिढ़ा वहल ।।।=)। वेक पाए। अळा पाए कपुरि पाए। कलस ग्रु १४ ता। गाए आ १०। (६१-२ पृः)

72. Female figures (*kanyā*) should be placed in niches at the junction of different *pagas* in the *upar jāngha*. There should be a *piṭhā munḍi* in the *upar jāngha*. Divide the height of the *piṭhā munḍi* into 12 parts; of which the *pāda* should be constituted by 2, the *jāngha* by 4, the *piṭhā* by 4, the *beki-amla-khapuri* by 1 and the *kalasa* by 1 part.

If the *garbha* be 32 ān. square, then, in the *munḍi*, the *pāda* should be $1^3/_4$, the *jāngha* $3^1/_2$, the first *piṭhā* $1^3/_8$, the second *piṭhā* 1, the third *piṭhā* $^7/_8$, the *beki* $^1/_4$, the *amlā* $^1/_4$, the *khapuri* $^1/_4$, and the *kalasa* $^7/_8$ ān.

LXXIII. The Baranḍa

(क) बरण्ड छ आङ्गुल ६ मेध्यरे दसकम बहिब ॥ ए दसकम सरि बहल। बरण्डी दस सुता दुइ पा सुतारे फेणी दस सुता दुइ पा सुतारे। पटा दस सुता दुइ पा सुतारे। कणि दस सुता दुइ पा सुतारे। नोळि दस सुता दुइ पा सुतारे। पटा दस सुता दुइ पा सुतारे। कणि दस सुता दुइ पा सुतारे। नोळि दस सुता दुइ पा सुतारे। फेरा दस सुता दुइ पा सुतारे। बसन्त एगार सुता दुइ पा सुतारे। गाए दसकामकु ६ आङ्गुळ ६ (१०४-५ पृः)

बरण छ आंगुळ ॥६॥ एथि दस कम करिब। दसकाम सरि बहल। प्रथमें बरणि करिब दस सुता ॥=) फेणि दस सुता ॥=) पटा दस सुता ॥=) कणि दस सुता ॥=) ळोळि दस सुता ॥=) पटा दस सुता ॥=) कणि दस सुता ॥=) सुता नोळि दस सुता ॥=) नोलि दस सुता ॥=) बसन्त दस ॥=) सुता। (१२१ पृः)

(ख) बरण्डि दस भाग करिब। दस भा २० मृ भागेक बरण्डि करिब ।१। जंघा भागे १। ळोळि भा १ गे। पटा तिनिभा ३ करिब। ळोळि भागे १। पटा भागे १। ळोळि भागे १। बसन्त भागे १। गाए बरण्डि दस भा १० कु। (७१ पृः)

(If the *garbha* be 32 ān. square) बरण याणिमा। बरण १० कु बरण्डि बहळ भा १ फेणि भा १=) शुता ळोली भा १=) शुता। बसन्त भा १=) शुता। (९२ पृः)

73. There are two illustrations of the *baranḍa* in (ख), pp. 44 and 235. In both, the *baranḍa* is composed of ten mouldings of equal height. In one we find the following mouldings *baranḍi-pheṇi-paṭā-kaṇi-paṭā-noli-paṭā-noli-kaṇi-basanta*; while in the other, we find *baranḍi-pheṇi-paṭā-noli-paṭā-noli-paṭā-noli-kaṇi-basanta*.

In practice, it is however found, that the *baranḍa* is usually composed of five or seven mouldings except in the case of temples of very large dimensions.

LXXIV. The Gaṇḍi

(क) रेखर गण्डि छतिसी ३६ आंगुल एहा दसभुइ करिब विसममुंहए करिब। गाए एगार भुइ ११।५। प्रथम भुइ उच्च तिनि आङ्गुल ३।।।) तिनि पा। प्रथम भुइ उआ काटेणि सरि। से भुइ न कटाईं। दुतिअ भुइ उच्च तिनि ३।।।) तिनि आगुल तिनि पा। उआ काटेणि अधसुताए। त्रितिय भुइँ तिनि आंगुल ३।।।) पा।। काटेणि सुताए। चतुर्थ भुइ उच तिनि आङ्गुल ३।।।) तिनि पा। उआ काटेणि देड़ सुता। पञ्चम भुइ उच्च तिनि आंगुल दुइ पा ३।।)। उआ काटेणि अढ़ाइ सुता। सष्टम भुइ उच्च तिनि आंगुल दुइ पा ३।।)। उआ काटेणि देड़ पाकु पाञ्च सुता दुइ पा।। सपतम भुइ उच्च तिनि आंगुल दुइ पा ३।।)। उआ काटेणी सात सुता ।।।।।। श्री। अष्टम भुई उच्च तिनि आङ्गुल दुइ पा ३।।)। उआ काटेणि वार सुता ।।।)। नवमभुई उच्च ३।।) तिनि आङ्गुल दुइ पा। उआ काटेणि सोल सुताकु आंगुले १। दसम भुइ उच्च तिनि आंगुल दुइ पा ३।।)। उआ काटेणि चालिसि सुताकु अढ़ाई आंगुल २।।)·। विषम उच्च अढ़ाइ आंगुल २।।)। विसम मरिब दुई आंगुल २।। (१२१-४ पृः)

(ख) एवे गण्डी जाणिमा। गण्डो करिब साठीए भाग ।६०। छ भागरे भुइ भाग ।५। भुइके वरण्डि करिब ।५। कम भागे करिब। भुई अला भागे ।१। आर भुई भा ५। वरण्डि करिब भागे १। भागक भुई अला करिब भा २ ग। तृतीय भुई भा६ग करिब। पाञ्चभाग वरण्डि करिब। भुइअला भाग करिब भा ३। चतुर्थ भुइ छ भाग करिब। पाञ्चभाग वरण्डि करिब। भुइ अला भाग ४ करिब। पञ्चम भुई छ भाग करिब। पाञ्चभाग वरण्डि करिब। भुईअला पाञ्चभाग करिब। सष्ठभुई छअ भाग करिब। पाञ्चभाग ५ वरण्डि करिब। ··· भुईअला भागे करिब। सप्तमभुइ छभाग करिब। पाञ्चभाग वरण्डि करिब। भागक भूईअला करिब भाग ७। अष्टम भूई छभाग करिब। पाञ्चभाग करिब। भागक भुईअला करिब ।८। नवम भुई छभाग करिब। पाञ्चभाग वरण्डि करिब। भुईअला न भाग करिब। दसम भुई छ भाग करिब। पाञ्चभाग वरण्डि करिब। भागक भुईअल करिब। (७१-३ पृः)

(छ)

प्र										विसम	रेखगण्डी
५	४।≡	४	३▪≡) (?)	३▪–)	३।।।·	३।।=)	३।।–)	३।≡)·	३।–)५ सुता	२	३६ आंगुल
१	२	३	४	५	६	७	८	९	१०	११	

(१ पृः)

प्रथम भुइ पाश्वशुता ५ उअ नास्ति। दुतीय भुई उच होइब अङ्कुले ४।=)·४ विसा उअ कटाइब शुताए –)·। तृतीय भुइ चार आङ्कुल ४ शुताए –)· उआ कटाइ शुता –)· चतुर्थ भूई उव्च ङ्कु४ल उआ कटाइब दुइ शुता =)·। पञ्चम· भुइ उव्च गु३॥)·ल दुइ पाआ उआ कटाइब तिनि शुता ≡)·। सष्टम भुई उव्च गु३ल पाए। उअ कटाइब तिनि शुता ≡१० अधे सप्तम भुई उव्च तिनि आङ्कुल ३ तिनि सुता ≡) उआ कटाइब पाय। अष्टम भूमि उव्च ति आगुल ३ सुताय –)· उआ कटाइब छअ सुता ।=)· नवमभूमि उव्च तिनि आगुल ३ उआ कटाइब सात सुता ।≡)· दसम भूमि उव्च दुइ आङ्कुल २।) पाये उआ कटाइब ॥।)। विसम उव्च दुइ आङ्कुल २ ल विसम। मारेणि गु २।।) ल (५-७ पृः)

प्रथम भूँइ पाश्व सुता ५ उव्च। दुतीय भूँइ होइब उव्च आङ्कुले ६ विभा २। उआ कटाइब सुताये –)·। तृतीय भूँइ उव्च ४ आ ४ सुताये –)· ।३। उआ कटाइब सुताए –)· चतुर्थ भूँइ उव्च चारि आङ्कुल ४। उआ कटाइब दुइ सुता =)·। पञ्चम भूँइ उव्च ३ आ ।।)· दुइ पा ।५। उआ कटाइब तिनि सुता ≡)·। षष्टम भूँइ उव्च तिनि आङ्कुल ३ पाये ।६। उआ कटाइब तिनि सुता ≡)१० अधे। सप्तम भूँइ उव्च तिनि आङ्कुल ३≡)· ।७। उआ कटाइब ।)। अष्टम भूँइ उव्च ६ आङ्कुल ≡)· सुताये –)· ।८। उआ कटाइब छ सुता ।=)·। नवम भूँइ उव्च ३ आं ।९। उआ कटाइब सात सुता ।≡)·। दशम भूँइ उव्च दुइ आङ्कुल पाये२।१०। उआ कटाइब वार सुता ।।।)। विसम उव्च २ आङ्कुल २। विसम मारेणि २ आङ्कुल। (११८-२० पृः)

74. (As the batter of the different *bhumis* has been set forth in the next article, we shall here speak only of their height.)

If the *garbha* be 16 ān. in length, the *rekha-gaṇḍi* should be 36 ān. high. There should be ten *bhumis*, with an additional one called the *bisama*. Each *bhumi* should be divided into 6 equal portions, of which five should be formed by ordinary mouldings (*bhumi-baraṇḍi*) and one by the *bhumi-amlā* moulding.

The height of the different *bhumis* is given below.

1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th	Bisama
5	4 7/16	4	3 15/16	3 15/16	3 3/4	3 5/8	3 9/16	3 7/16	3 5/16	2
5	$4\frac{6\frac{1}{4}}{16}$	4 1/16	4	3 1/2	3 1/4	3 3/16	3 1/16	3	2 1/4	2
3 3/4	3 3/4	3 3/4	3 3/4	3 1/2	3 1/2	3 1/2	3 1/2	3 1/2	3 1/2	$2^1\ 2$
$3\frac{9\frac{3}{5}}{16}$	$3\frac{9\frac{3}{5}}{16}$	$3\frac{9\frac{3}{5}}{16}$	$3\frac{9\frac{3}{5}}{16}$	$3\frac{9\frac{3}{5}}{16}$	$3\frac{9\frac{3}{5}}{16}$	$3\frac{9\frac{3}{5}}{16}$	$3\frac{9\frac{3}{5}}{16}$	$3\frac{9\frac{3}{5}}{16}$	$3\frac{9\frac{3}{5}}{16}$	x

In *pancharatha* temples, we generally find three *sikharas* in the *anuratha paga*. The first *sikhara* should be equal to 4 *bhumis* in height, the second equal to 3 and the third also equal to 3 (?) *bhumis*.

LXXV. The curvature of the gaṇḍi

There are two general rules for finding the batter of the different *pagas* in the *gaṇḍi*. The batter of the *kanika paga* alone might be given. As the ratio between the different *pagas* is known, the width of each *paga* at the end of each *bhumi* can easily be found out. In the second instance, the ratio between the batter of the different *pagas* might be indicated ; so that, if one of them be known, the rest might also be found out.

(क) In the Mandara temple कणिकरु उआ कटाइब ५ भाग ।। परिरथरु चारिभाग अनुरथरु तिनिभाग अनुराहारु २ भाग राहारु १ भाग ।५३। एरूपे उआ कटाइब । (३७-८ and ३९ पृः)

In the Barabhi temple उआ कणिक पासमृ छिड़िब २ आङ्गुल तहिँरु अध अनुरथरु छाड़िब तहिँरु अध अनुराहारु छाड़िब तहिरु अध रुघर छाड़िब (१०६ पृः)

In the Maha Kailasa temple रेख उआ तिनि आङ्गुल करिब ।।०।। (११० पृः)

In the Ratnasāra temple प्रथम भुइ उआ काटेणि सरि । से भुइ न कटाइ । (२य भूमिर) उआ काटेणि अधसुताए । (३य भूमिर) काटेणि सुताए । (४र्थ भूमिर) उआ काटेणि देड़ सुता । (५म भूमिर) उआ काटेणि अढ़ाइ सुता । (६ष्ठ भूमिर) उआ काटेणि देड़ पाकु पाञ्च सुता दुइ पा । (७म भूमिर) उआ काटेणी सात सुता ।।।।।।। श्री ।। (८म भूमिर) उआ काटेणि वार सुता ।।।ȷ । (९म भूमिर) उआ काटेणि सोल सुताकु आंगुले १ । (१०म भूमिर) उआ काटेणि चालिसि सुताकु अढ़ाई आंगुल २।।ȷ···त्रिसम मरिब दुइ आंगुल २।ȷ (१२४-५ पृः)

In the Maha Barabhi temple कनिकरु जेते छाड़िब । अनुरथरु तहिरु अध छाड़िब राहा काखरु अनुरथ सरु छाड़िब । (१३६ पृः)

राहा मारिब अढ़ाइ आंगुल २।।ȷ कान्ध मारिब १ आंगुले (१५३ पृः)

(ख) उआ वरण पाशु देवी (=वेदो) उपर सरि कटाईब ४ (२५ पृः)

ए प्रसाद उआ कटाइब काठी आ ४ (६० पृः)

ए दस भूई काटेणी तिनि आगु ३ लेखा छ आ ६ आगु । विसम २।।ȷ नेखाए ५ पाच आगु (२१४ पृः)

(छ)

१	२	३	४	५	६	७	८	९	१०	११
नाती	सु —ȷ·	—ȷ·	=ȷ·	≡ȷ·	≡ȷ१• घे	पा ।ȷ	उ ।=ȷ·	।≡ȷ·	।।।ȷ·	१ मारेणा

(पृः २)

(१म भूमिर) उअ नास्ति। (२य भूमिर) उअ कटाइब शुताए ‒)। (३य भूमिर) उआ कटाइब शुता ‒)·। (४र्थ भूमिर) उआ कटाइब दुइ शुता =)॥ (५म भूमिर) उआ कटाइब तिनि शुता ≡)·॥ (६ष्ठ भूमिर) उआ कटाइब तिनि शुता ≡)१० अधे (७म भूमिर) उआ कठाइब पाय (८म भूमिर) उआ कटाइब छअ सुता ।=)· (९म भूमिर) उआ, कटाइब सात सुता ।≡)· (१०म भूमिर) उआ कटाइब ।।।) ॥······विसम मारेणि गु २॥) ल (५-७ पृः)

येहार काटेणी चारि आङ्गुल ४ तिनि सुता अधे ≡)१० (१० पृः)

(२य भूमिर) उआ कटाइब:सुताये ‒) । (३य भूमिर) उआ कटाइब सुताए ‒) (४र्थ भूमिर) उआ कटाइब दुइ सुता =) (५म भूमिर) उआ कटाइब तिनि सुता ≡)·। (६ष्ठ भूमिर) उआ कटाइब तिनि सुता ≡) १० अधे। (७म भूमिर) उआ कटाइब ।)। (८म भूमिर) उआ कटाइब छ सुता ।=)। (९म भूमिर) उआ कटाइब सात सुता ।≡)। (१०म भूमिर) उआ कटाइब बार सुता ।।।) ।··· विसम मारेणि २ आङ्गुल २ (११८-२० पृः)

75. The batter of the different *bhumis* in the *kanika paga* should be as follows (the measurements are given in āngulas) :

1st.	2nd	3rd	4th	5th	6th	7th	8th	9th	10th	Bisama
nil	1/32	1/16	3/32	5/32	11/32	7/16	3/4	1	2 1/2	2
nil	1/16	1/16	1/8	3/16	7/32	1/4	3/8	7/16	3/8	2 1/2
nil	1/16	1/16	1/8	3/8	7/32	1/4	3/8	7/16	3/4	2

a. In the *naba-ratha* Mandara temple, the ratio between the batters of the *rāhā, anurāhā*, *anuratha*, *pariratha,* and *kanika pagas* is as 5 : 4 : 3 : 2 : 1.

b. In the *sapta-ratha* Barabhi, the *kanika* should have a batter of 2 ān., the *anuratha* half of that, the *anurāhā* half of that, the *rāhā* half of that.

c. In the *pancharatha* Mahā Barabhi, the *anuratha* should have a batter half that of the *kanika*. The batter of the *rāhā* should be equal to that of the *anuratha*.

d. The sum of the batters of the *gaṇḍi* and the *bisama* should be 4 an., on each side.

e. According to another version, the batter of the *gaṇḍi* should be 3 an. and that of the *bisama* $2^{1}/_{2}$ an.

LXXVI. Set-back of the gaṇḍi from the edge of the baṛa

(क) गण्डि पछ होइब वाड़कु दुइ पा ।।) (१२१,१५३ पृः)

वाड़कु गण्डि पक्ष होइब द्विपा ए प्रमाणे गढ़ाइब विसिक्रमा (१०० पृः)

दुइ पा बाड़कु रेख छाड़ि वसिब (३५-६ पृः)

76. The *gaṇḍi* should be set back $^{1}/_{2}$ an. from the *bāṛa*.

LXXVII. Deities presiding over the ten bhumis

(ख) दसमे देव आलम्ब १० नवमे त्राक तथा। अष्टमे चण्डिका भवेत। सप्तमे रुद्रायणिस्तथा १। सद्मे रुद्रगणिका। पञ्चमे रुद्रायणि। चतुर्थे राक्षसि चेव। त्रयभूमि मुर्तिका भवेत ।१। (२८ पृः)

77. .....in the eighth, *Chanḍikā*; in the seventh, *Rudrāyaṇi*; in the sixth, *Rudragaṇikā*; in the fifth, *Rudrāyaṇi*; in the fourth, *Rākshasi*; in the third, *Murtikā*.

LXXVIII. Meaning of the term "Rekhaguṇaghaṭa"

In the following chapter, it will be observed that in the specification given for each temple, a certain measurement is referred to as *rekhaguṇāghāṭa*. The *rekhaguṇāghāṭa* is the sum, in angulas, of the set-back of the *gaṇḍi* from the *baranḍa*, the batter of the *gaṇḍi* and that of the *bisama*. The following passage in (घ) explains the matter clearly.

(घ)	(मन्दर भाग २६	बरण्डि पसु पक्ष दुइ पा ।।	
	रथक ७	उआ कटाइब	२।।
	सिखर १६)	बिस(म) कटाइब	१
	रेखगुणाघाठ ४	गाए चारि अङ्गुल	४ (२५ पृः)

LXXIX. Meaning of the term "bhumi"

With reference to Rekha temples, we shall often come across such statements as "the Mandara consists of 20 *bhumis*". In such cases, the *pista, pābhāga, tala jāngha, bāndhanā, upar jāngha, baranḍa, bisama, beki, amlā* and *khapuri* are also counted as so many *bhumis*. In the present instance these altogether constitute 10 *bhumis* ; so that there remain 10 more for the *ganḍi* itself. Similarly, if the total number of *bhumis* be given as 15, it should be taken to mean that the *ganḍi* of that temple consists of 5 *bhumis* only.

LXXX. The Mastaka : height of different elements

(क) वेक उव्च दुइ आंगुल २ त्रिपाटि उब्ध आंगुले आंगुले दुइ आंगुल उब्ध ।। गाए चारि आंगुल वेक ।।……। अला उब्ध चारि आंगुल पा ४।।… कपुरि उब्च चारि आंगुल ।। (१२४ पृः)

वेक तिनि ३ आंगुल त्रिपाटी १ आंगुल अला पाच आंगुल ५ कपुरि ४ आंगुल (१५३ पृः)

(ख) वेक त्रिभागचेव ३ । भागेन त्रिघटीस्तथा ।१। अला वेद् भा ४ गेन। कपुरि मुह्राण्टि मेक भा १ गकं। कपुरि त्रिभागश्चेत्र ३ मारेणी भा ३ । (२८ पृः)

नेत्र आंगुल गलका ।३। त्रिपाटी आङ्गुले चैव । अमलाण चतृ आङ्गुल ।४। …कपुरि स्थापनास्तथा । मुख वा आङ्गुल पादेन। त्रि आंगुल च। पासानि। (१८ पृः)

(If the *garbha* be 32 an. square then) वेक ६ आंगुल। त्रीपाटी आ २ अला बहल आ ८॥ु ......कपुरि मुहण्टा बहल आ २॥ु करि बहल पाश्व पा १।· ...कपुरि मुहाण्टि बहल आ५ंगुल।...(१०० पृः)

(छ) वेक उश्च तिनि आगुल। तिपाटि आगुले पए १।· य। वेक उश्च चारि आगुल ४।...। अला उश्च चारि आगुल ४ ल।...अलाकु कपुरि मुहाटी ति ३ उश्च अगु १ ले। कपुरि उश्च...(गाए) ४ आगुल (८ पृः)

वेक चारि अला चारि कपुरि चारि...(६१ पृः)

वेक उश्च तिनि आङ्गुल ३। त्रिपाटि उश्च आङ्गुले १। वेकि उश्च त्रिपटि. मिशाइ चारि आङ्गुल ४।...अंला उश्च चारि आङ्गुल ४।...कपुरि उश्च चारि आंगुल चार। (१२०-१ पृः)

LXXXI. Amount of their set-back or projection

(क) विसमकु वेक पछ होइब चारि आंगुल ४॥...त्रिपाटी आंगुले लेखाए मेलाण दुइ आंगुल॥...(अँलार) मेलाण पाश्व आंगुल ५॥...अलाकु कपुरि मुहुण्टा पछ होइब देड़ आंगुल कपुरि मरिब तिनि अंगुल।...कपुरि मारेणिकि कलसपाद पछ होइ बसिब पाश्व आंगुल दुइ पा ५॥· (१२४-५ पृः)

(ख) कपुरि...मारिब ३ (२५ पृः)

वेक पछ रहिब ४ चारि आगु लेखा ८ आठ आगु (२१५ पृः)

(छ) विसमकु वेक पछ होइ बसीब गु ४॥ु ल...आमला मेलाण गु ३ ल।... कपुरि मारेणी ४...कलस पाद् समचउरस गु २ ल। (८-९ पृः)

बिसमकु वेक पछ चारि आङ्गुल।...अँअला मेलाण त्रिपाटि धारकु तिनि आंगुल पाये ३।ु वेक मूल्म् त्रिपाटि सहिते अँला मेलाण चारि आंगुल पाये ४। ......कपुरि मुहण्टा अलाकु पछ आंगुले १।...कपुरि मारेणी ४ आङ्गुल ४। (१२०-१ पृः)

80 and 81. In a temple having a *garbha* 16 an. square, each of the *beki*, *kalasa* and *amlā* should be 4 an. high

In the *beki*, there may be one or two *tripāṭis*, each of which should be 1 ān. in height. The *amlā* should be 4 ān. (but according to other versions, it may be $4^1/_4$ or even 5 ān.). The *muhānṭi* of the *khapuri* should be 1 ān. and the *khapuri* itself 3 ān. high.

The *beki* should be set back 4 ān. from the edge of the *bisama*. The projection of each *tripāṭi* should be 1 ān. The projection of the *amlā* from the base of the *beki* should be 4, or according to another version 5 ān. The *muhānṭi* of the *khapuri* should start from a point 1 or $1^1/_2$ ān. behind the top of the *amlā*. The batter of the *khapuri* should be 4 or 3 ān. From the top-end of the *khapuri*, the *pāda* of the *kalasa* should be set back $5^1/_2$ ān.

LXXXII. The Kalasa

(क) कलसपाद उच्च दुइ आंगुल २ ।५। पाद समचउरस चारि आंगुल ४ कलसदमा उच्च दुइ आङ्गुल पाए २।)। डोरि दुइ पा ।।)। चाङ्गड़ा दुइ आङ्गुल पाए २।)। घड़ि आंगुले १ ।। गाए कलस आंगुल ८ चक्र पाश्व आंगुल ५। (१२५ पृः)

(ख) कलस खुरा याणिमा। खुरा नेत्र आंगुल चैव ३। कलस बधुभागक ८ चक्र भा ५ गेन। (२८ पृः)

खुर उर्द्ध आङ्गुल दुय ।२। दमा दय आङ्गुले च ।२। डोरिकमेक पादे च ।१। चाङ्गड़ा दुय आङ्गुले च। प मध्ये कण्टिका पादेन। चाङ्गड़ा दुय पादेन ।२। घटीका आङ्गुले दुय ।२।

(देउलर गर्भ ३२ आ होइले) खुरा मोट करिब आं ८ गुल। खुरा वहल हेब आं ४ गुल। डोरि वहळ आ १।।) काठी वहळ आंगुलरे पा।। चांगुड़ी वहळ

आ १।|) चांगड़ पछ होई वसिब। घड़ी आंगुलरे दुई पा ।|) घड़ी बहल चारि आंगुल ४ गाए पदकु कलसु उच्च आं १८ गुल। (१०० पृः)

(ङ) कलसपाद समचउरस गु ६ ल। कलसापाद उच्च दुइ आगु २ल मुचुलि उच्च पाए। कलस उच्च आठ आगुल ८। चक्र ५ आगुल (६ पृः)

कलस खुरा ३ कलस आठ ८ (६१ पृः)

कलसपाद समचउरस तेषटि सुत ६३। कलसपाद उच्च दुइ आङ्गुल २। पाद मुहाण्ट आङ्गुले १। पाद मारेणि आङ्गुले १। मुंचुलि उच्च पाये। कलस उच्च आठ आङ्गुल। एथिरे येते गोल थिव घड़ि उच्च २ आङ्गुल २। तँहि उपरे चक्र उच्च पाञ्च आंगुल ५। एथिरे येते गोल थिब ध्वजा ओसोसार पाञ्च आङ्गुल ५। ध्वजा लम्ब पन्दर आंगुल १५। (१२१ पृः)

82. According to one opinion, the *pāda* of the *kalasa* is included in the height given for the *kalasa* ; while according to another, it should be treated as an independent element.

a. In the opinion of the first school, the *pāda* of the *kalasa* should be 2 ān., the *damā* $2^1/_4$ or 2, the *ḍori* $^1/_2$, 1 or $^1/_2$, the *chāngaṭā* $2^1/_4$ or 2, the *kānṭi* 1 and the *ghaṭi* 1 ān. in height. The *kalasa-pāda* should be 4 ān. $\times$ 4 ān.

b. According to the other school, the *kalasa-pāda* should be 3, the *kalasa* 8 and the *chakra* (in the case of a Vishnu temple) 5. There should also be a *muchuli* between the *kalasa* and its *pāda*, which should be $^1/_4$ ān. in height. If the *kalasa-pāda* be 2, its *muhānṭi* should be 1 and the batter 1 ān. It should be square, with sides equal to $3^{15}/_{16}$ or 6 ān. in length.

On the *kalasa*, which is 8 ān. in height, there may also be placed a *ghaṭi*, 2 ān. high. The flag at the top of the temple should be 5 ān. wide and 15 ān. long.

XIV. The Rekha Temple :
Certain details of construction

LXXXIII. Thickness of the walls

With reference to Rekha temples of the *panchānga* type, it has been said in the *silpasāstras* that the length from *kanika* to *kanika* on the outside should be twice the length of the *garbha*.

(क) मधारु पोड़ आङ्गुल मधारु बाड़ १६ आङ्गुल ॥ (३६ पृः)

बाड़ बहल सरि (१०५ पृः)

महावडभि भाग प्रभ काठि आङ्गुले १६ ॥ दुइ बाड़ बहल सोल १६ (१०७ पृः)

गरुड़भाग प्रभ काण्ठी आङ्गुले १६···बाड सरि बहल करिब ॥ (११७ पृः)

रत्नसार भाग प्रभ काण्ठी आङ्गुल आ १६ ॥ बाड बहल षोल आ १६ (१२० पृः)

श्रीवछखण्डसाल प्रभ १६···बाड सरि बहल करिब ॥ (१४० पृः)

(ख) देउल गर्भ काठिए आङ्गुल १ ल।···वड़ काठिये आंगुले मोट १ (१० पृः)

हाते गर्भकु···हात वाड़ा १ (१२२ पृः)

न हात गर्भभाग बाड़ न हाथ ६ (३६ पृः)

बाड़ प्रति ग्रोष एगार हातकु का ११ (८८ पृः)

83. From the centre (of the *garbha*) to the outside of the *bāṛa* is 16 ān. In the Mahā Baṛabhi, Garuṛa, Ratnasāra and Sribachha-khanḍasāla, the length the *garbha* being 16 ān., the two walls should also be 16 ān.

If the *garbha* be 1 cubit, the two walls should together be 1 cubit. (The same is true of temples having 9 cubits or 11 cubits as the length of the *garbha*. As a matter

of fact, it is a general rule applicable to all *panchānga* Rekha temples, except in certain specified cases. Two such exceptions are noted below.)

LXXXIV. Two exceptions to the above rule

(क) वृषभ भाग देउळ काठि आङ्गुले १६···कनिक बाड़ वहल होइब ६ आङ्गुळ ६ ॥ (१३८ पृः)

बिबान भाग मह काठि आंगुळ १६···बाड़ बहळ छ आ ६ करिब ॥ श्री ॥ (१३९ पृः)

84. In the Brishava temple, the *garbha* being 1 kāthi or 16 ān. square, the wall should be 6 ān. thick.

In the Bibāna, the *garbha* being 1 kāthi or 16 ān. square the wall should be made 6 ān. thick.

LXXXV. Construction of the interior

It will be seen from the accompanying plate, which is that of a ruined Rekha temple at Telkupi in Manbhum, that after the tower has risen to a certain height, a horizontal course of stones is laid across the walls to form a roof over the sanctuary or *garbha*. The temple is of the *tri-anga* type and has only 5 bhumis in the *gaṇḍi*, with a *bisama* at the top. A similar course of stones has also been laid immediately after the third *bhumi*, thus forming another chamber above the *garbha*. According to the *silpins*, the lower course of stones is called *garbha-muda*, while the upper one is called *ratna-muda*.

From the structural point of view, these horizontal courses serve a very useful purpose, functioning as tie-plates between the otherwise insecure sides of the Rekha temple.

LXXXVI. The corbelled arch above the lintel

It is interesting to note that the architects of Orissa resorted to the method of building a corbelled arch above the lintel, on the inside of the door, in order to reduce the weight to be supported by the lintel. According to the *silpins* of Lalitgiri in Cuttack, this particular arch is called the *gamā* ; but the term seems to have been used in a different sense in the *silpasāstras.* An illustration of the arch is given from a ruined temple situated in the neighbourhood of the Satrughneswar temple in Bhubaneswar.

In Orissa, the corbelled arch is screened from outside view by a continuation of the ornamental face-stone ; but in certain temples in Manbhum, built both of stone and of brick, these arches are not so covered up and can be seen from outside. In the latter, the lintel has actually been dispensed with.

LXXXVII. The Paga and Dhara

The *paga* has already been defined as a segment produced on the outer face of a temple, if part of the face is subjected to projection. All *pagas*, except the *kanika* at the corner, may have edges carved upon them, these being technically known as *dhāra.* Each *paga* has a specified name in the *silpasāstras.* There are two systems of nomenclature; one of which has now fallen out of use, while the other is employed by *silpins* to the present day.

The central *paga* is known as *rāhā* according to one system and as *go-ratha* or *madhya-ratha* according to the other. Both systems of nomenclature are given below in tabular form.

Triratha	*Rāhā, Kanika.*
Pancharatha	*Rāhā, Ānuratha, Kanika.*
Saptaratha	*Rāhā, Ānurāhā, Ānuratha, Kanika.*
Nabaratha	*Rāhā, Ānurāhā, Ānuratha, Pariratha, Kanika.*
Triratha	*Goratha* or *Madhyaratha, Kanyāsa.*
Pancharatha	*Goratha, Ānuratha, Kanyāsa.*
Saptaratha	*Goratha, Uparatha, Ānuratha, Kanyāsa.*
Nabaratha	*Goratha, Uparatha, Ānuratha, Pariratha, Kanyāsa.*

The second series has been used in connection with mutilated descriptions of the temples in Sanskrit verse; so that this is evidently the one which was formerly in vogue.

LXXXVIII. A note on the subsequent measurements

In course of the following chapter, we shall come across certain usages peculiar to the *silpasāstras*. Thus in the *nabaratha* Kshetra-bhusana temple (p. 132), it has been that it should consist of 22 *bhāgas* or divisions. In the accompanying drawing, we find, two sets of figures beside the *pagas*. Of these, the figures inside represent the relative proportion of the *pagas*. Thus the *rāhā* is given as $2^1/_2$, the *anurāhā* as 2, the *anuratha* as $1^1/_2$, the *pariratha* as 2 and the *kanika* as 3. These altogether make 11; twice that is 22, the number of *bhāgas* ascribed to the temple. When building the temple, therefore, we should measure the outside length from *kanika* to *kanika*, divide it into 22 parts and assign to each *paga*, the required number of parts.

The figures given above the *pagas* in the same drawing, which is that of half the ground-plan, indicate, in angulas,

the amount of projection of each *paga* from the one immediately behind it. Thus, in the present instance, the *rāhā* projects $1^1/_2$ in. from the *anurāhā*, which projects 1 in. from the *anuratha*, which projects $^1/_2$ in. from the *pariratha*, which finally projects $^1/_4$ in. from the *kanika paga*.

LXXXIX. A note on the distribution of sikharas

In many *pancharatha* temples in Orissa, we find three *sikharas* in each *anuratha paga*, and one *sikhara* of considerable size just above the junction of the Rekha and the Bhadra, set upon the face of the *rāhā paga*. This makes a total of 24 and 1 *sikharas*. In such temples, the number of *sikharas* is given in the *silpasāstras* as 24, so that the one at the junction is generally left out of account.

In the succeeding specifications, the number of *sikharas* which should adorn each particular temple is frequently given ; but as their distribution has not always been indicated, it has not been possible to arrive at a satisfactory reconstruction of all the temples described herein. The meaning of the terms *pusangkara* or *pungsakara* and *kuta*, which have been used in this connection, are also obscure.

XV. The Rekha temple :

Specifications of different examples

XC. The thirty-six examples

(ख) छतीस प्रसाद नाम। महामेरुमन्दरे चैव। कैलासभद्रकोप्यसौ। दिविदान केसरि चैव। श्रीवछनन्दोवर्धनं। गतकुट शुवर्णकुटस्य। दपुसिलं (पद्मसिलं ?) क्रितिदुसणं। रत्नशुन्दर वीहष्ठइन्द्रे। छत्रीसभूसण सदीर्कं।२। सर्वाङ्ग शुन्दरे चैव। मेदनीबीजए तथा। शीतरु नीचसामेवत। वतव मूलश्री श्रीवछ। हंसद्रोवोदान्यक्षाता। गरुड़लघुविमानकं। अष्ठश्रीपद्मकार। कुपतरु लणालए।१। कैलास नामना मन्त्रं। रत्नसार नघुसेक। माधवी नागरी चैव। कोसोलो वो विराटो तथा।१। प्रदक्षित्रि समारव्याता। वसन्त शुरालयः।४। छतीस श्लोकः। (२०-२ पृः)

90. Names of the thirty-six temples—Mahā Meru, Mandara, Kailāsa, Bhadra, Dibidāna, Kesari, Srivatsa, N.ndivardhana, Chitrakuṭa, Subarnakuṭa, Padmasila (?), Kritidushana, Ratnasundara, Bihasṭa-indra, Kshetra-bhusana (?), Sarbāngasundara, Sritaru, Nichasā, Mulasri, Hangsa, Dribidāna, Garuṛa, Laghubimāna, Astasri, Padmakāra, Kalpataru, Ratnasāra, Laghuseka, Mādhabi, Nāgari, Kosoli, Birāṭi, Basanta and Surālaya.

It is interesting to note that some of the names have a geographical significance. Thus Kosoli and Birāṭi are evidently connected with the countries of Kosala and Virāṭ ; while Nāgari probably refers to Nagara, which is supposed by some scholars to mean Pataliputra, the chief city of the Magadha Empire.

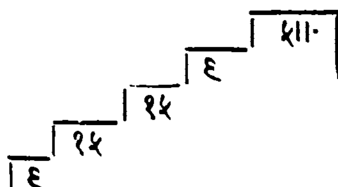
Although the number of temples has been given here as thirty-six, we shall find that the number of temples actually described in the *silpasāstras* far exceeds the specified number.

Nabaratha temples

1. ASTASRI :

(क) अष्टश्रीभाग १० रथक ६ भूमि २० सिखर ६४ पुंसकर २५६ कुटवार रेखगुणा २ खुरपिष्ट (१०७ पृ:)

(छ) अटश्री भाग ११ रथक ६ सिखर नास्ति



(१८३ पृ:)

The Aṣṭasri consists of 10 *bhāgas*, 9 *rathakas*, 20 *bhumis*, the *rekhagunāghāṭa* is 2 ān., the number of *pusangkara* 256 *kuṭabāra*. (It should be set upon the) Khura *pisṭa*.

According to another version, the numbers of *bhāgas* should be 11, and the temple should be without any *sikharas*.

Two figures are given ; in one, the ratio of the *rathakas* is shown as 16-5-8-5-16, in another as $5^1/_2$-9-15-15-9. But these do not agree with the given number of divisions or *bhāgas* of the temple.

2. BAHANTISARA :

(ग) बहन्तिसर भाग ५६ रथक ६ सिखर च ६५ भूमिरे मुण्डि १६० १० (रथक) १०-८-६-४-४ (मेळाण) २-१॥०-१-॥० रेखगुणाघाठ १३ (६० पृ:)

The number of *bhāgas* in the Bahantisara is 56, *rathakas* 9, *sikharas* 65 (*cha* probably stands for *chausathi*, 64 ; the additional one being the *sikhara* placed in the *rāhā*). The total number of *muṇḍis* in the *bhumis* is 160.

In the accompanying illustration of the ground-plan, the proportion of the *rathakas* is given as 10-8-6-4-4 ; their projection being 2-1½-1-½ ān. The *rekhagunāghāṭa* is given as 13, which is doubtful.

3. BAHARGAMASARA (this may be a corruption of the preceding name) :

(ख) बहर्गमसर भा ५६ रथक भा ९ सिखर भा ६४ भूमिरे मुण्डि १०० गण्डि भूईभाग १० (रथक) १०-५-५-४-४ (मेलाण) २-१-॥०-।० (१८३ पृः)

In the Bahargamasara, the number of *bhāgas* is 56, *rathakas* 9, *sikharas* 64, and the number of *bhumis* in the *ganḍi* is 10. In the ground-plan, the *rathakas* have been shown in the ratio of 10-5-5-4-4, with the following projections, 2-1-½-¼ ān.

4. BARABHI :

(ख) बड़भी भा २८ रथक भा ९ सिखर नास्ति रेखागुणिघाट ४ (रथक) १०-५-८-४-४ (१८४ पृः)

The number of *bhāgas* in the Baṛabhi is 28, *rathakas* 9 ; there should be no *sikharas*. The *rekhagunāghāṭa* is 4 ān. In the plan, the *rathakas* have been shown in the ratio of 10-5-8-4-4.

5. BIHARASARA :

(क) बिहरयसर भाग ६४ रथक ९ सिखर ६४ अनुरथे चारि सिखर नेखाए ३२ कनिकरे तिनि सिखर लेखाए २४ राहारे दुइ सिखर लेखाए ८ गाए चउसठि सि

६४। कुम्भपिष्ट रेखघाट २ विहग्यसर भाग समापत। (रथक) ८-३-६-३-१२ (मेळाण) २-१-॥०-।।० (१६० पृः)

विहरासर भाग ६४ रथक ६ सिखर ६४ भूमि २० कुम्भपिष्ट रेखागुणाघाट २ (रथक) ८-३-६-३-१२ (मेळाण) २-१-।।०-।० (१४७ पृः)

The Biharāsara consists of 64 *bhāgas*, 9 *rathakas*, 64 *sikharas*, 20 *bhumis*, and is set upon the Kumbha *pisṭa*. Its *rekhagunāghāṭa* is 2 ān. The ratio of the *rathakas* is 8-3-6-3-12 and the projections are 2-1-$^3/_4$-$^1/_2$ or 2-1-$^1/_2$-$^1/_4$ ān.

In the *anuratha*, there should be 32 *sikharas*, at the rate of 4 in each ; in the *kanika*, there should be 24 at the rate of 3 in each ; in the *rāhā*, there should be 8 at the rate of 2 in each ; thus making the total number of *sikharas* 64.

6. BISWAKARMA :

(ख) चतुरस्ते तृतीयेते। इन्द्रभय विवर्जिते। बतीस भाग आसन। नकरथेक भासीता। कनिक कनिक भागो १ बतिस अंस कारयेत् ।३२। कन्यास नेत्रभागेन ।३। अनुरथो नेत्र भागेन ।२। परिरथ वाणसते ।५। उपररथ भाग अर्द्धेक्षं ।१।।०। मध्यरथ महअंन्यसनं ।६। उपरित मुनीएत। वदन्ति सप्तमुनी। विस्वकर्मा प्रसाद। (६५ पृः)

The *āsana* or ground-plan should consist of 32 *bhāgas*. From *kanika* to *kanika*, (the length) should be divided into 32 parts. The *kanyāsa* should be 3 ; the *anuratha* 3, the *paritatha* 5, the *uparatha* 1$^1/_2$, the *madhyaratha* 9. (Here the total length of the *rāhā paga* is given, instead of that of its half as in the previous examples.)

7. CHITRAKUTA :

(क) चित्रकुट भाग १६ रथक ६ सिखर ६४ भूमि २० रेखगुणा २ (१४८ पृः)

चित्रकुट भाग १६ रथक ६ सिखर ६४ भूमि २० रेखघाट २ कनिकरे सिखर बसिब ३२ चारि सिखर लेखाए ३२ अनुरथे तिनि सिखर लेखाए चबिसि सिखर २४ राहारे दुइ सिखर लेखाए आठ सिखर ८ (१५६-६० पृः)

The Chitrakuṭa should consist of 19 *bhāgas*, 9 *rathakas*, 20 *bhumis*. It should have 64 *sikharas* and its *rekhagunāghāṭa* should be 2 ān. In the *kanika paga*, there should be 32 *sikharas*, at the rate of 4 in each. In the *anuratha*, there should be 24, at the rate of 3 in each ; while in the *rāhā* there should be 8, at the rate of 2 in each (half).

8. <u>Drabibana</u> :

(ख) द्रबीबान भा ३२ रथक भा ६ सिखर २४ रेख उआघाट ३ (रथक) ४॥०-१॥०-५-२-३ (१८१ पृः)

(ग) प्रविबान ३२ रथक ६ सिखर २४ रेखउआघाट ३ (रथक) ४॥०-१॥०-५-६-३ (मेलाण) २-१-॥०-।० (?) (६४,१८५ पृः)

The Drabibāna consists of 32 *bhāgas*, 9 *rathakas*, 24 *sikharas*. Its *rekhagunāghāṭa* is 3 ān. The *pagas* should be in the ratio of $4^1/_2$-$1^1/_2$-5-6-3, their projection being 2-1-$^1/_2$-$^1/_4$ (?) ān.

8. <u>Garura</u> :

(क) गरुड़ भाग ३६ रथक ६ सिखर ६४ भूमि २० रेखगुणाघाठ ३ पश्च-पिष्ट (रथक) ५-१॥०-५-१॥०-५ मेलाण ॥०-॥०-×-॥० (११२ पृः)

गरुड़ भाग ३६ रथक न ६ शिखर चउसठि ६४ भूमिए २० रेखगुणाघाठ अढ़ाइ आंगुल २॥० (१३३ पृः)

गरुड़ भाग ३६ रथक न ६ सिखर चउ २४ (६४ ?) भूमि २० रेखगुणाघाट २॥० (पश्च) पिष्ट ॥ राहाजाक भाग १० दुइ अनुराहाजाक भाग ३ दुइ अनुरथजाक भाग १० दुइ परिरथजाक भाग ३ दुइ कणिकजाक भाग १० अनुरथरे तिनि सिखर

ळेस्वाए चबिसि २४ छतिसि कणरे सिखर। छतिसि सिखर ३६ चारि राहा मध्यरे चारि सिखर ४ गाए सिखर चउसठि ६४ गरुड़ भाग समापत (रथक) ५-१॥०-५-१॥०-५ (मेलाण) x-१-१-॥० (१७०-१ पृः)

(रथक) ५-१॥०-५-१॥०-५ (मेलाण) १॥०-१-॥०-॥० गरुड़ भाग ३२ रथक न ९ सिखर चउसठि ६४। भूमि कोड़िए २० रेखगुणाघाठ ३ पद्मपिष्ठ राहाजाक भाग १० दुइ अनुराहा भाग ३ दुइ अनुरथ भाग १० दुइ परिरथ भाग ३ दुइ कनिक भाग १० सिखर जहि वसिब जानिमा कनिकरे मुण्डि पा ५ आठ पासकु मुण्डी चारिसि ४० अनुरथरे सिखर ३ आठ पासकु चबिसि २४ गाए सिखर मुण्डि ६४ (१७४-५ पृः)

The Garuṛa consists of 36 *bhāgas*, 9 *rathakas*, 64 *sikharas*, 20 *bhumis*. It is set upon the Padma *pista* and its *rekhagunāghāṭa* is 3 or $2^1/_2$ ān.

The *rathakas* are in the ratio of $5\text{-}1^1/_2\text{-}5\text{-}1^1/_2\text{-}5$, the projections being $^3/_4\text{-}^3/_4\text{-x-}^1/_2$ or $\text{x-1-1-}^1/_2$ or $1^1/_2\text{-1-}^3/_4\text{-}^1/_2$ ān.

At the corners, there should be 36 *sikharas*. In the *anuratha*, there should be 24, at the rate of 8 in each, and in the *rāhā* there should be 4 ; thus making a total of 64 *sikharas.*

9. INDRA :

(ख) ईन्द्र भा २० रथक भा ९ सिखर भा २४ रेखगुणिघाट भा २॥० (रथक) ३-१॥०-१॥.-२-२ (मेलाण) १-॥० -।०-x (१८३ पृः)

(छ) इत्यलाग भाग २० रथक ९ सिखर २४ रेखगुणाघट ० २॥· (६२ पृः) (रथक) ३-१॥०-२-२ (मेलाण) २-॥०-॥०-॥० (वा २-२-॥०-x)

The Indra consists of 20 *bhāgas*, 9 *rathakas*, 24 *sikharas*. Its *rekhagunāghāṭa* is $2^1/_2$ ān. The ratio of

17

the *rathakas* is 3-1$^1/_2$-1$^1/_2$-2-2 and their projections 2-$^1/_2$-$^1/_2$-$^1/_2$ or 2-2-$^1/_2$-x ān.

10. KAILASA :

(क) कैलास भाग ३६ रथक ६ सिखर ६४ भूमि २० रेखगुणाघाठ ३ कुम्भ-पिष्ठ (रथक) ४-३-४-३-४ (११६,१७५ पृः)

कैलास भाग ३६ रथक न ६ सिखर चउसठि ६४ भूमि कोड़िए २० रेखगुणा-घाट ३ कुम्भपिष्ठ—(रथक) ४-३-४-३-४ (मेलाण) २-१॥०-१-॥· राहा-जाक भाग ८ दुइ अनुराहाजाक भाग ६ दुइ अनुरथजाक भाग ८ दुइ परिरथजाक भाग ६ दुइ कणिकजाक भाग ८ जहि सिखर वहिब ताहा जानिमा।। तिनि सिखर अनुरथरे बसइ आठ पासकु सिखर २४ कनिक पासे चारि सिखर ४ लेखाए आठ पासकु बतिसि ३२ दुइ सिखर राहाके २ चारि राहारे सिखर ८ गाए चउसठि सिखर ६४ कैलास भाग समापत (रथक) ५-१॥०-५-१॥०-५ (मेलाण) २ (?) १॥०-१-॥० (१७१, १७५ पृः)

(रथक) ४-३-४-३-४ रेखगुणा २ पद्मपिष्ट (१११ पृः)

The Kailāsa consists of 36 *bhāgas*, 9 *rathakas*, 64 *sikharas*, 20 *bhumis*, and is set upon the Kumbha *pista*. The *rekhagunāghāṭa* is 3 ān. The ratio of the *rathakas* is 4-3-4-3-4 and the projections, 2 1$^1/_2$-1-$^3/_4$ ān. According to another version, the ratio of the *rathakas* is 5-1$^1/_2$-1$^1/_2$-5.

There should be three *sikharas* in each *anuratha* making a total of 24. Beside the *kanika*, there should be 32, at the rate of 4 in each. In the *rāhā*, there should be 8 ; thus making the total number of *sikharas* 64.

(क) कैलास भाग १०४ ॥ रथक ६ ॥ शिखर ६४ ॥ भूमि २० ॥ रेख-आघाटगुणाघाट २॥० । एहाकु भद्रपीठ ॥ (३८ पृः)

भद्रपिठ कैलास भाग १०४ ॥ सिखर चउसठि ६४ रथक ६ भूमि कोड़ि २० रेखगुणाघाट २ (रथक) १२-१०-२५-१०-४ (२४ ?) (मेलाण) २-१-॥०-॥०

कनिकरे वहिब सिखर २४ अनुरथरे वसिब २४ राहा काखे सिखरे लेखाए आठ सिखर। राहा मध्यरे चारि सिखर वसइ वरण्डी अधरु सिखर बहइ। (१५६ पृ:)

कैलास भाग १४८ रथक ६ सिखर ६४ रेखगुणा २॥० भूमि २० (रथक) १२-१०-२५-१०-३५ (मेलाण) २-१-॥०-।० (१४८ पृ:)

The Kailāsa consists of 104 *bhāgas*, 9 *rathakas*, 64 *sikharas*, 20 *bhumis*, and is set upon the Bhadra *pisṭa*. The *rekhagunāghāṭa* is 2[1]/2 or 2 ān. The ratio of the *rathakas* is 12-10-25-10-35 or 12-10-25-10-4 (24?). Their projections are 2-1-1/2-1/4 or 2-1-3/4-1/2 ān.

It shall bear 24 *sikharas* in the *kanika*, 24 in the *anuratha,* 8 at the sides of the *rāhā,* 4 in the middle of the *rāhā*. The last 4 should start from the middle of the *baranḍa* (i. e. from a point below the commencement of the *ganḍi*.)

There is another incomplete specification for the Kailāsa, as given below.

(ख) अथ कैलास भाग ४६ रथक भाग ६ सिखर भाग ४० रेख व घाठ भाग ३॥० (७८ पृ:)

Now, the Kailāsa consists of 49 *bhāgas*, 9 *rathakas*, 40 *sikharas*, and its *rekhagunāghāṭa* is 3[1]/2 ān.

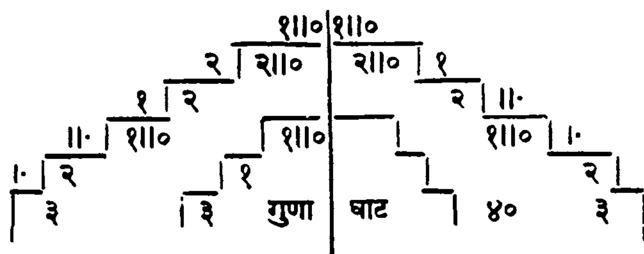
कैलास भाग ४८। कैलास भाग अछिदुक्षविसति। कोणे कोणे वर्षकारयेत। कौलास वसुभागेन। अनुरथ तदर्धे ।४। परिरथ नेत्र आसन ।३। उपररथो वाणभागेन ।५। कुटकि चुल खिहन्ति। मध्ये रथ वाणद्वयं ।५। कैलासभाग स्थापन। (६२ पृ:)

The Kailāsa consists of 48 *bhāgas*......the *kanyāsa* is equal to 8, the *anuratha* half of that, the *pariratha* equal

to 3, the *uparatha* 5......the *madhyaratha* 19 (This however makes the total 50 instead of 48).

11. Kshetrabhusana :

(छ) क्षन्तभूसण भाग २२ रथक सिखर ३२ कुम्भ कनिक कणरे दस भाग १० भूँइ १० चारि कणे ४० रथक ६



The Kshetrabhusana consists of 22 *bhāgas*, 9 *rathakas*, 32 *sikharas*. At the corner of the *kanika*, there should be *kumbhās*. In ten *bhumis*, therefore, there should altogether be 40 *kumbhas*.

From the accompanying figure we find that the proportion of the *rathakas* should be $2^1/_2$-2-$1^1/_2$-2-3 and their projections $1^1/_2$-1-$^1/_2$-$^1/_4$ ān.

This temple presents a very interesting feature. It will be noticed from the ground-plan that the side of the *garbha* has also been indented, instead of being kept plain. Moreover, *kumbhas* have been set at the corner of each *bhumi* in the *kanika paga*. Now, we do not find a single instance of this type in Orissa itself. But the temples of Udaipur, Jaipur (Amber), Ujjain and other places in Western and North-western India have this feature as one of their prevailing characteristics.

12. <u>MAHA MERU</u> :

(क) माहामेरु भाग शये वार भाग ११२। रथक ९। ५ कोण होइब छतिश कोण ३६। शिखर चउषठि ६४। शिखर वहिब॥ कणकुट अनुरथ-कुट राहाकुट अनुराहाकुट।३६। ३६ कुट ३६। ३६ शिखर वहिब। अनुरथरे तिनि शिखर नेखाए वहिब। चारि राहारे चारि शिखर होइब। गभि हाथकु उच्च होइब ५ हाथ (३४ पृः)

महामेरु भाग ११२ रथक ९ सिखर १०८ भूमि को २० रेखमाघाटगुणाघाट १ (रथक) २४-३-७-९-२५ (मेलाण) २-१-।।०-।० (१४८ पृः)

माहामेरु भाग स ११२ रथक न ९ सिखर चउसठि ६४ भूमि कोड़िए २० रेखघाठ १ पद्मपिष्ठ (रथक) २४-३-७-९-२५ (मेलाण) २-१।।०-१-।० राहा करिब भाग ४८ दुइ अनुराहा भा ६ दुइ अनुरथ भा १८ दुइ परिरथ करिब भाग ५० गाए सएवार भाग ११२। सिखरमान जहि वसिब ता जानिमा। कनक आठ पासे चारि मुण्डी लेखाए वतिसि मुण्डी ३२ अनुरंथ आठ पासे तिनि मुण्डी नेखाए चबिसि २४ बाड़ वरण सरिकि सिखर होइब छतिसि कोणकु छत्तिसिटी सिखर ३६। राहारे दुइ सिखर नेखाए आठ सिखर ८ छतिसि सिखर छाड़ि गण्डिरे सिखर बसइ चउसठि सिखर ६४ (१५७-८ पृः)

The Mahā Meru consists of 112 *bhāgas*, 9 *rathakas*, 64 *sikharas*. The ratio of the *pagas* is 24-3-7-9-25, and their projections are 2-1-$^1/_2$-$^1/_4$ or 2-1$^1/_2$-1-$^3/_4$ an. The *rekhagunāghāṭa* should be 1 an.. and the temple should be placed upon the Padma *pisṭa*.

At the sides of the *kanika*, there should be 32 *sikharas* at the rate of 4 *sikharas* in each (here the term *mundi* has been used in the sense of *sikharas*). In the *anuratha*, there should be 24, at the rate of 3 in each ; these should start from the level of the *baranda* in the *bāṭa*. In the *rāhā*, there should be 8 *sikharas*, at the rate of 2 in each.

माहामेरु भाग १०८ रथक न सिखर ६४ खजुरिआ कुट छ ३६ गा मुण्डि सिखर १०० (मेलाण) २-१॥--१-× (१७८ पृः)

(ख) महामेम्रु ११२ सिखर गण्डीरे बहुळ ४२ गुणाघाठ ४ रथक ६ (रथक) १२-१२-१०-१०-१२ (७५-६ पृः)

माहामेम्रु भा ११२ रथक न जा भा ६ सिखर सत भा १०० (रथक) १२-१०-१२-१०-१२ (१८० पृः)

माहामेम्रु भा १-२ सिखर गण्डीरे बहुई ४० उआघाठ ४ रथक ६ (८५ पृः)

माहामेम्रु श्लोकः। पृथव्या मेम्रुप्रसादष्या सवश्रंग कारएत (८७ पृः)

(छ) माहामेम्रु भाग स ११२···सिखर गण्डीरे वहक ४० रेखउआघाठ ४ रथक ६ (२७ पृः)

(रथक) १२-१२-१४-१०-× (मेलाण) १॥०-१-|||०-||० (३७ पृः)

माहामेम्रु भाग ११२ सिखर गण्डीरे बहइ ४० रेखखआघाठ ४ रथक ६ (२२४ पृः)

According to another version, the Mahā Meru consists of 112 *bhāgas*, 9 *rathakas*, 64 *sikharas* and 36 *khajuriyā kuṭas*, making a total of 100 *muṇḍis* and *sikharas*. The ratio of the *rathakas* is 12-12-10-10-12, while the projections are $1^{1}/_{2}$-1-$^{3}/_{4}$-$^{1}/_{2}$ ān. The *rekhagunāghāṭa* is 4 ān. (ख and छ give the number of *sikharas* as 40.)

13. MANDARA:

(क) मन्दर भाग ६४ रथक ६ सिखर ६४ भूमि २० रेखगुणाघाट २॥० सिंघ-पिष्ठ (रथक) १२-३-५-३-६ (मेलाण) २-१-॥०-|० (१४६ पृः)

मन्दर भाग चउसठि सिखर चउसठि ६४ भूमि को २० रेखआघाठ गुणाघाठ २ रथक ६ सिंघपिष्ठ आठ कणरे सिखर वसिब चबिसि २४ अनुरथे सिखर वसिब तिनि सिखर लेखाए चबिसि २४ अनुराहारे सिखरे लेखाए आठ सिखर ८ राहा सिखरे लेखाए चारि सिखर गाए चउसठि ६४॥ (रथक) १२-३-५-३-६ (मेळाण) २-१॥०-१-|||० (१५८ पृः)

मन्दर भाग छयालिसि ४६। रथक ९। शिखर ६४। भूमि २०। रेख आघाट दुइ दुइ पा २॥०।...प्रथम शिखर उच्च पाञ्च भुइंकि १५ आङ्गुल। दुतिय शिखर उच्च चारि भुँइकि १२ आङ्गुल। तृतिय शिखर उच्च तिनि भुँइकि न आङ्गुल। गाए ३६ आङ्गुल। (३५-७ पृः)

The number of *bhāgas* in the Mandara is 64 and of *rathakas* 9. In one drawing of the ground-plan, the ratio of the *rathakas* has been given as 12-3-5-3-6, their projections being 2-1-1/2-1/4 ān.; while in another, it is 12-3-5-3-4, the projections being 2-1 1/2-1-3/4 ān. The *rekhagunāghāṭa* is 2 1/2 ān. or 2 ān. There should be 20 *bhumis*, i. e. 10 in the *ganḍi*. The temple should be set upon the Singha *pisṭa*.

The number of *sikharas* is 64. At the 8 corners, there should be 24 *sikharas*; in the *anuratha*, at the rate of 3, there should be 24; in the *anurāhā*, at the rate of 1, there should be 8; in the *rāhā* there should be 4; the total number of *sikharas* thus being 64.

(In the *gānḍi*), the lowermost *sikhara*, being equal to 5 *bhumis* in height, should be 15 ān. high. The second one, being equal to 4 *bhumis*, should be 12 ān. high. The third *sikharas*, being equal to 3 *bhumis*, should be 9 ān. high; thus making the total height of the three *sikharas* equal to 36, which is the same as the height of the *ganḍi*.

14. <u>Meru</u> :

(क) मेरुभाग १०८ रथक ९ सिखर ६४ घरुसअम १२८ भूमि २० डेर कोड़िए २० रेखगुणाघाठ ३ अनुरथे सिखर ३ आठ पासकु चउबिसि सिखर २४ चारि राहारे चारि शिखर ४ कनिकरे तिनि सिंखर लेखाए चउविसि सिखर २४

अनुराहारे सिखरे लेखाए आठ ८ गाए सिखर ६४ मुण्डि जळन्तरे घड़िमुण्डि वसिव ४ चारि मुण्डि वतिसि जलन्तरे सएअठाइसि मुण्डि १२८ पद्मपिष्ठ आ १ कुळ (रथक) ४-५-६-५-१६ (१७६ पृ:)

The Meru consists of 108 *bhāgas*, 9 *rathakas*, 64 *sikharas*, 20 *bhumis*......The *rekhagunāghāṭa* should be 3 ān. The ratio of the *rathakas* is 4-5-9-5-19. It should be set upon the Padma *pisṭa.*

In the *rāhā*, there should be 4 *sikharas* ; one in each *anurāhā*, making a total of 8 ; 3 in each *kanika*, making a total of 24. In the *jalantaras*, in the *bāṛa*, there should be placed 128 *munḍis*, at the rate of 4 *munḍis* in each.

15. NAGARI :

(क) नागेरि भाग ५२ रथक ६ सिखर ४० रेखगुणाघाठ ३ (शेष पृष्ठा)

(ख) नागेरि भा ५२ रथक ६ सिखर भा ४० रेखगुणिघाठ ३ (रथक) ५-५-४-६-६ (मेलाण) २-१॥०-।॥०-।=)० (२०३ पृ:)

(छ) नागेरि भाग ५२ रथक ६ सिखर ४० रेखगुणाघाठ ३ (रथक) ५-५-४-६-६ (मेलाण) २-१॥०-।॥०-।० (६८ पृ:)

The Nāgari consists of 52 *bhāgas*, 9 *rathakas*, 40 *sikharas*. Its *rekhagunāghāṭa* is 3 ān. The ratio of the *rathakas* is 5-5-4-6-6, and their projections are $2\text{-}1^1/_2\text{-}^3/_4\text{-}^3/_8$ or $2\text{-}1^1/_2\text{-}^3/_4\text{-}^1/_4$ ān.

16. NISARA :

(क) निसड़ भाग ३४ रथक ६ सिखर ६४ भूमि २० रेखगुणा २ खुरपिष्ट (१४६ पृ:)

निसभस भा ३४ रथक न ६ सिखर चउसठि ६४ भूमि को २० रेखघाट २। सिखर अहि वसिब ताहा जानिमा ॥ कनिकरे मुण्डि वसिब ४० अनुरथरे तिनि

सिखर लेखाए ८ २४ गाए सिखर ६४ राहाजाक भाग १२ दुइ अनुराहाजाक भाग ५ दुइ अनुरथजाक भाग ७ दुइ परिरथजाक चारिभाग ४ दुइ कनिकजाक चारि भा ४ गाए भाग ३४ खुरपिष्ट (रथक) ६-२॥०-३॥०-२-३ (मेळाण) २-▮०-१॥०-▮० । (१६१ पृः)

चत्रुस्रो कृतक्षेत्रे प्रसादस्य वेवन्तना । गोरथमेकमर्द्धं उपरथोबाणभागक । परोथो रूपमोतथा । गोरथ कृतुभागेन प्रसाद् नवरथेन । निसड़भाग समापत ॥ (६० पृः)

The Nisara consists of 34 *bhāgas*, 9 *rathakas*, 64 *sikharas*, 20 *bhumis* and is set upon the Khura *pista*. Its *rekhaguṇāghāta* is 2 ān. In the *kanika*, there should be 40 *sikharas*; in the *anuratha* 24, at the rate of 3 in each; the total is thus 64. The ratio of *rathakas* is 6-2½-3½-2-3 and their projections are 2-¾-1½-¾ ān.

Or, the *goratha* should be 1½, the *uparatha* 5, the *pariratha* 1, (the *goratha* 6). Thus ends the specifications of the Nisara temple, which is *nabaratha*.

17. <u>RATNASARA</u> :

(क) रत्नसार भाग ३४ रथक न ६ भूमि १५ रेखगुणाघाठ २ सिखर नास्ति राहाजाक भाग ६ दुइ अनुराहा ६ दुइ अनुरथ ८ दुइ परिरथ भा ४ दुइ कनिक भाग १० जातिरे वैस रत्नसार भाग समापत सिंघपिष्ट (रथक) ३-३-४-२-५ (मेलाण) २-१॥०-१-॥।० (१७२, ११७ पृः)

(छ) रत्नसार भाग २८ रथक ६ सिखर ८० रेखगुणाघाठ ४ (६६, १८४ पृः)

The Ratnasāra consists of 34 *bhāgas*, 9 ;*rathakas*, 15 *bhumis*, and it has no *sikharas*. The ratio of the *rathakas* is 3-3-4-2-5. (But the caste of the temple is wrongly given as Vaisya.) The projection of the *pagas* is 2-1½-1-¾ ān. It should be set upon the Singha *pista*.

According to another version, the Ratnasāra consists of 28 *bhāgas*, 9 *rathakas* and 80 *sikharas*, the *rekhagunāghāṭa* being 4 ān.

18. SARBANGASUNDARA :

(क) सर्वांगसुन्दर प्रसाद भाग २८ रथक ६ सिखर चउसठि ६४ भूमि कोड़िए २० रेखगुणाघाठ २ अहि सिखर वसिब ताहा जानिमा। कुटुमानके वहइ छतिस सि कणेरे छतिस सिख ३६ अनुरथे तिनि सिखर लेखाए २४ चारि राहा चारिसि ४ गाए चउसठि सिखर ६४ राहाजाक करिब ८ अनुराहा करिब भा १ अनुरथ करिब भाग ४ परिरथ करिब भा १ कनिक करिब चारि भा ४ कुम्भपिष्ट सुन्दरपिष्ट (रथक) ४-१-५-१-५ (मेलाण) २-१।।०-।।०-x (१६१ पृः)

श्रीवाग्यसुद्र भाग २८ रथक ६ सिखर ६४ भूमि २० रेखगुणा २ सुन्दरपिष्ट (रथक) ४-१-४-१-४ (मेलाण) २-१-।।०-।० (१४७ पृः)

The Sarbāngasundara consists of 28 *bhāgas*, 9 *rathakas*, 64 *sikharas* and 20 *bhumis*. The *rekhagunāghāṭa* is 2 ān. The ratio of the *rathakas* is 4-1-4-1-4, and their projections are 2-1-1/2-1/4 or 2-1 1/2-3/4-X ān. It should be set upon the Suthira *pisṭa* (or according to another reading Kumbha *pisṭa*).

At the 36 corners, there should be 36 *kuṭas*. There should be 3 *sikharas* in each *anuratha paga* making a total of 24, and 1 in each *rāhā* making 4. The total number of *sikharas* is thus 64.

19. SREETARU :

(क) श्रीतरु भाग ३२ रथक ६ भूमि २० सिखर चउसठि ६४ रेखगुणाघाठ २ राहाजाक आठ ८ दुइ अनुराहा १ दुइ अनुरथ द १० दुइ परिरथ भाग ५ दुइ कनिक भाग ८ गाए भाग वतिसि ३२ जहि सिखर वसिब ताहा जानिमा चारि राहारे चारि सिखर ४ अनुरथरे तिनि सिखर नेखाए चविसि २४ कुटरे छतिसि

सिखर ३६ गाए सिखर चउसठि ६४ श्रीतरु भाग समापत सिंघपिष्ट (रथक) ४-॥०-५-२॥०-४ (मेलाण) २-१॥०-१-।॥० (१६६ पृ:)

श्रीतरु भाग ३२ रथक ९ सिखर ६४ भूमि २० रेखगुणा २ (रथक) ४-॥०-५-२॥०-४ (मेलाण) २-१-॥०-।० (१४१-पृ:)

The Sreetaru consists of 32 *bhāgas*, 9 *rathakas*, 20 *bhumis*, and 64 *sikharas*. The *rekagunāghāṭa* is 2 ān. It should be set upon the Singha *pisṭa*. The ratio of the *rathakas* is 4-1/2-5-2 1/2-4, their projections being 2-1-1/2-1/4 or 2-1 1/2-1-3/4 ān. Of *sikharas*, there should be 4 in the *rāhā*, 24 in the *anuratha*, at the rate of 3 in each ; 36 at the *kuṭas*. Thus ends the specification of the Sreetaru temple.

Saptaratha Temples

20. Astasri :

(ख) अष्टश्री भाग २७ रथक भा ७ सिखर भा ३४ रेखगुणिघाठ ३ (रथक) ३-३॥०-२-५ (मेलाण) २-१-× (१८५ पृ:)

(छ) अर्ष्टश्री भाग २७ रथक ७ सिखर ६४ रेखगुणाघाठ ३ (रथक) ३-×-२-३ (मेलाण) २-१-॥० (७१ पृ:)

अष्टश्री भाग २७ रथक ७ सिखर × रेखगुणाघाठ ३ (रथक) ३-३-२-३ (मेलाण) २-१-॥० (१८१ पृ:)

The Asṭasri consists of 27 *bhāgas*, 7 *rathakas*, 64 (?) *sikharas*. The *rekhagunāghāṭā* is 3 ān. :The ratio of the *rathakas* is 3-3 1/2-2-5, their projections being 2-1-1/2 ān.

21. Birati :

(क) विराटि भाग २२ रथक ७ सिखर नास्ति (रथक) ३-३-२-३ (मेलाण) २-१-॥० (शेष पृष्ठा)

(ख) विराटि भा २२ रथक ७ सिखर नास्ति (२०४ पृः)

(छ) वैराटि भाग २२ रथक ७ सिखर नास्ति (६८, १८२,१८३ पृः)

The Biraṭi consists of 22 *bhāgas*, 7 *rathakas*. It has no *sikharas*. The *rathakas* are in the following ratio 3-3-2-3, and their projections are 2-1-$^1/_2$ ān.

22. Chitrakuta :

(छ) चित्रकूट भाग १८ रथक ३ ३ गण्डीरे सिखर नती (रथक) २-२-१-४ (मेळाण) १-×-।।० (?) रेखगुणाघाठ ३।।० (४५ पृः)

(क) चतुरस्रे शुद्धक्षेत्रे ॥ ११ । वसुरामे विभर्जिते । कोणसैव रसासेन ।६। यम्भभातमेकभागेन । देवअंसे कणिका भवेत् । प्रसाद चित्रकूट । प्रासाद समभि-रथ चित्रकुट भाग समापत । श्री । श्री (६६ पृः)

The Chitrakuṭa temple consists of 18 *bhāgas*. It has no *sikharas* in the *gaṇḍi*. The *rekhaguṇāghāṭa* is 3$^1/_2$ ān. The ratio of *rathakas* is 2-2-1-4, their projections being (2)-1-$^1/_2$ ān.

23. Chhatribhusana : (Kshetrabhusana ?)

(ख) छत्रीभूषण भा २ रथक भा ७ सिखर भा ३२ कलतरे पुस्कर कनीक-पासे कुम्भ जलत्रेणी पुस्कर ४० आठ पासे सिखर १६० (रथक) १।।०-१।।०-१-१।।० (मेळाण) १-।।०-× (१८३ पृः)

The Chhatribhusana consists of (11) *bhāgas*, 7 *rathakas*, 32 *sikharas*......At the edge of the *kanika paga*, there should be *kumbhas*............The ratio of *rathakas* is 1$^1/_2$-1$^1/_2$-1-1$^1/_2$ and their projections are 1-$^1/_2$-x ān. (The fact that this temple has *kumbhas* in the *kanika paga* like the *nabaratha* Kshetrabhusana temple leads us to suppose that the name Chhatribhusana is a corruption of the word Kshetrabhusana.)

24. DUIPADMA :

(क) दुइ पद्म भाग ८ रथक सा ७ सिखर ३२ भूमि १५ रेखगुणाघाट २ पद्मपिठ (रथक) १-|||०-१-१|० (मेलाण) २-१-||० (१३८ पृ:)

The Duipadma temple consists of 8 *bhāgas*, 7 *rathakas*, 32 *sikharas* and 15 *bhumis*. It should be set upon the Padma *pisṭa*. Its *rekhaguṇāghāṭa* is 2 ān. The ratio of *rathakas* is 1-3/4-1-1 1/4, their projections being 2-1-1/2 ān.

25. GARURA :

(ख) गरूड़ भा भाग ३४ रथक सिखर ८० रेखगुणिघाठ ३ (रथक) ५-५-३-४ (मेलाण) २-१-||० (१८५ पृ:)

The Garuṛa consists of 34 *bhāgas*, 80 *sikharas* and (7) *rathakas*. The *rekhaguṇāghāṭa* is 3 ān. The ratio of *rathakas* is 5-5-3-4 and their projections are 2-1-1/2 ān.

26. KAILASA :

(ख) कैलास भा ४८ रथक भा ७ सिखर भा १०० रेखगुणिघाठ ४ (१८५ पृ:)

(छ) कइलास भाग ४८ रथक ७ सिखर १०० रेखगुणाघाठ ४ (रथक) ५-३-६-१० (मेलाण) २-x (६६ पृ:)

केलास भाग ४८ रथक ७ सिखर १३ रेखगुणाघाठ ४ (रथक) ५-३-६-१० (१८४ पृ:)

The Kailāsa temple consists of 48 *bhāgas*, 7 *rathakas* and 100 *sikharas*. The *rekhaguṇāghāṭa* is 4 ān. The ratio of the *rathakas* is 5-3-6-10, their projections being 2-x-x ān.

27. KALPATARU :

(ख) कल्पतरू भा ६० रथक भा ७ सिखर भा ३२ रेखगुणिघाठ ३ (रथक) १०-५-५-१० (१८५ पृ:)

(छ) कल्पतरू भाग ६० रथक ७ सिखर ३२ रेखगुणाघाठ ३० (?) (रथक) १०-५-५-१० (१८४ पृ:)

कल्पतरू भा ६० रथक ७ सिखर ३२ रेखगुणाघाठ ३ (रथक) १०-५-५-१० (१८४ पृ:)

The Kalpataru consists of 60 *bhāgas*, 7 *rathakas*, 32 *sikharas*. The *rekhaguṇāghāṭa* is 3 ān. The ratio of the *rathakas* is 10-5-5-10.

28. KANIHASTHA :

(छ) कनिहष्ठ भाग २८ रथक ७ ·णरि कुट करिब सिखर अठ २८ (रथक) ३-४-३-४ (मेलाण) २-१-।।० रेखगणाघाठ ·४ (५६ पृ:)

The Kanihasṭha consists of 28 *bhāgas* and 7 *rathakas*. The number of *sikharas* is 28, the *rekhaguṇāghāṭa*, 4 ān. The *rathakas* are in the following ratio 3-4-3-4, their projections being 2-1-$^1/_2$ ān.

29. KSHETRABHUSANA (See also CHHATRIBHUSANA) :

(क) चत्रुस्रे कृतक्षेते। पञ्चदश भाग कारियेत। गोरथ द्विभागेण। अक्रासे उपरथो स्तित। अनुरथ पञ्चदसभागन्तु।

अष्टादश कोणपिण्डका। क्रमाधिघट कारियेत ।।४।। भूमिका क्रमात स्रव ।। कामन अनुरथसैव ।। चतुर्भिकोणानि शोभित। प्रासाद क्षेत्रिभूषणनाम ।। सप्तभिरथ संयुत। क्षत्रीभूषण प्रसाद समापत ।। श्री ।। श्री ।। ५४ ।। (८६-८७ पृ:)

प्रसादसप्तभि रथो शिखराधि स्रवोसित ।। भूमिकाक्रमातति ।। तैतुम्भो पुसंक्रणि ।। करत्त वैषम्वघन ।। क्षत्रिभूषणप्रसाद समापत ।। श्री ।। (६३-४ पृ:)

(ख) प्रसाद क्षेत्रेभूसण भाग २२ रथ ७ मृतुविधि १६ कृतक्षेत्रे गोरथ मृतु ६ भागेन अनुरथो मेक अर्ध च ।। परिरथो ततचैव। कोणवन्ध वितीक्षतो। (१६२ पृ:)

The Kshetrabhusana consists of 22 *bhāgas*, 7 *rathakas*. The *goratha* is formed by 6 *bhāgas*, the *anuratha* by 1½, the *pariratha* is (equal to it),……

30. <u>KRITIDUSHANA</u> :

(क) कृतिदुषणभाग २५ रथक ७ सिखर ३२ भूमि ६ रेखगुणाघाट २ खुरपिष्ट (रथक) ३-३||०-२||०-३ (मेलाण) १-||०-|० (१४२ पृः)

क्रितिदुषण भाग २५ रथक ७ सिखर व ३२ भूमि १६ रेखगुणाघाट २ खुरपिष्ट (रथक) २७ (?) ३||०-२||०-३ (मेलाण) १||०-१-||० । राहाजाक भाग सा ७ दुइ अनुराहा भाग ७ दुइ अनुरथ भा ५ दुइ कणिक ६ जहि सिखर वसिव ताहा जानिमा अनुरथरे तिनि सिखर लेखाए चउविसि २४ चारि राहारे चारि सिखर ४ (१६५ पृः)

The Kritidushana consists of 25 *bhāgas* 7 *rathakas*, 32 *sikharas*, 19 *bhumis* and is set upon the Khura *pista*. The *rekhaguṇāghāṭā* is 2 ān. The ratio of the *rathakas* is 3½-3½-2½-3, their projections being 1-½-¼ or 1½-1-½ ān. There should be 24 *sikharas* in the *anuratha paga* and 4 (8 ?) in the *rāhā*.

31. <u>LAGHUMANDARA</u> :

(छ) लघुमन्दर भाग २६ रथक ७ सिखर १६ (रथक) ३-३-३-४ (६६,१८४ पृः)

The Laghumandara consists of 26 *bhāgas*, 7 *rathakas*, the ratio of its *rathakas* being 3-3-3-4.

32. <u>MANDARA</u> :

(ख) मन्दर भा २६ रथक भा ७ सिखर १६ रेखउआघाठ ४ (रथक) ?-३-३-४ (७६ पृः)

मन्दर २६ रथक ७ सिखर सो १६ ल रेखउआघाठ ४ (रथक) ३-३-३-४ (८५ पृः)

मन्दरभाग षडविसतीं। कैलास चतुचहारि ।४। लेत्र परिरथो भवे ।३। अनुरथ तत सामान्य ।३। मध्यरथो परिमाणे। रसभागेन कारये ।६। रथमध्ये कुटआसनि। सप्तरथ कारयेत। (६२,१८० पृः)

(छ) मन्दर भाग ३६ रथक ७ सिखर १६ रेखउआघाट ४ (२२४ पृः)

The Mandara consists of 26 *bhāgas*, 7 *rathakas* and 16 *sikharas*. The *rekhaguṇāghāṭa* is 4 ān. The ratio of the *rathakas* is 3-3-3-4.

33. Mahadravira :

(क) महाद्रविड़ा भाग २८ रथक सा ७ सिखर वतिसि ३२ भूमि ओणिसि १६ रेखगुणाघाठ २ परिजंघपिष्ठ (रथक) ४-३-३-४ (मेलाण) १-॥०-।।० राहा (जाक आ) ठ भाग ८ दुइ अनुरथ भाग ६ दुइ अनुराहा भाग ६ दुइ कनिक भाग ८ कण खजुरिया कुटरे वरण उपरे सिखरे लेखाए आठा २८ चारि राहारे चारि शिखर ४ गाए वतिसि ३२ (१६८ पृः)

The Mahādraviṛā consists of 28 *bhāgas*, 7 *rathakas*, 32 *sikharas* and 19 *bhumis*. It should be set upon the Parijāngha *pisṭa*. Its *rekhaguṇāghāṭa* is 2 ān. The *rathakas* are in the ratio of 4-3-3-4, their projections being 1-3/4-1/2 ān. At the corners, on the *khajuriyā kuṭas*, set upon the *baranḍa*, there should be 28 *sikharas*. There should also be 4 on the *rāhā*, thus making a total of 32 *sikharas*.

34. Mulasreebachha :

(क) मूलश्रीवछ भाग २४ रथक सा ७ सिखर ३२ रेखगुणाघाट २ सिंघपिष्ट (रथक) ३।।०-३।।०-१-४ (मेळाण) २-१-।।० (१४५ पृः)

मूलश्रवछ भाग २४ रथक ७ सिखर वतिसि ३२ रेखगुणाघाट २ राहाआक भाग ७ दुइ अनुरथ ७ दुइ अनुराहा २ दुइ कणिक भाग ८ गा भाग चविषि २४ सिंहपिष्ट (रथक) ३॥०-३॥०-१-४ (मेळाण) २-१-१ अनुरथरे चारि सिखर ४ आठ चउक वतिसि ३२ मूलस्रीवछ समापत (१६३ पृः)

(ख) मूलस्रीवछ ३४ रथक सर्वदा ७ सिखरे पुणीघाट ३॥० (८४ पृः)

The Mulasreebachha consists of 24 *bhāgas*, 7 *rathakas* and 32 *sikharas.* Its *rekhaguṇāghāṭa* is 2 ān. It should be set upon the Singha *pisṭa.* There should be 4 *sikharas* in each *anuratha*, making a total of 32 *sikharas.* The *rathakas* are in the following ratio 3½-3½-1-4, their projections being 2-1-1 or 2-1-½ ān.

35. NANDIBARDHANA :

(क) नन्दिवर्धन भाग १७ रथक ७ ५ सिखर मु (?) मि १०७ (१०० ?) सिखर ३६ (रथक) ३-३॥०-२-५ (मेळाण) २-१-? (१८१ पृः)

नन्दिविरिधन भाग १० रथक ७ सिखर सुमी (?) १०० सिखर ३२ (रथक) ३-३॥०-२-५ (१६ पृः)

नबिम्रधन भाग १० रथक ५ सिखर मुण्डि १०० सिखर ३२ (रथक) ३-३॥०-२-५ (मेळाण) x-१-।।० (७० पृः)

The Nandibardhana consists of 17 *bhāgas*, 7 *rathakas*, 32 *sikharas,* 100 *munḍis.* Its *rathakas* are in the ratio of 3-3½-2-5, their projections being 2-1-½ ān.

36. PURNASALA :

(क) पुर्णसाळ भाग १६ रथक ७ सिखर ३२ भूमि १८ रेखगुणा २ (रथक) ३-१॥०-१॥०-२ (मेळाण) २-१-।।० वेदिपिष्ट (१४६-७ पृः)

पुर्णसाळा (नष्ट) रथक सात ७ सिखर वतिसि ३२ भूमि अठर १८ रेखगुणाघाठ २ वेदिपिष्ट (रथक) ३-१॥०-१॥०-२ (मेळाण) १॥०-१-x अनुरथे सिखर

बसिव तिनि सिखर लेखाए २४ राहारे सिखरे लेखाए चारि राहारे आठ सिखर ८ राहाजाक करिब भाग ६ दुइ अनुराहा जाक हेव ३ दुइ अनुरथ भाग ३ दुइ कनिक भा ४ गाए भा १६ (१६२ पृः)

मृतुविधि कृते क्षेत्रे । नेत्रा अंसे गोरथ ३। रा। भाग साजरथोनो ४॥० ॥ उपर अनुरथ तद्य भवे तत्र भाकोण वन्ध । सात प्रसादसम्भेवन्तना । पूर्णसाल स्वविकाम विजप्रद् । यजश्री वैस्य विवर्द्धन । क्याविष्ट पुरेम्तित । श्री । (६४ पृः)

(छ) पूर्णशाला भाग १६ रथक ७ रेखगुणाघाट ३॥० गण्डिरे सिखर ८० अनुरथरे भूइँ···नं मसिरं १० (रथक) ३-१॥०-१॥०-२ न भागे कटाइव । (५५, १६५ पृः)

The Purṇasālā consists of 16 *bhāgas*, 7 *rathakas*, 18 *bhumis* and 32 *sikharas*. It should be set upon the Bedi *pista*. Its *rekhagunāghāta* is 2 or $3^1/_2$ ān. There should be 24 *sikharas* in the *anuratha* and 8 in the *rāhā pagas*.

37. RATNASARA :

(क) रत्नसार भाग २८ रथक सात ७ सिखर नास्ति भूमि २० गुणाघाट २ ए प्रसाद् नपुंसक राहाजाक भाग ८ दुइ अनुराहा भाग ६ दुइ अनुरथ ८ दुइ कनिक भाग ६ गाए भाग अ २८ रत्नसार भाग समापत (रथक) ४-३-४-३ (मेलाण) २-१-॥० (१४३, १६४ पृः)

The Ratnasāra consists of 28 *bhāgas*, 7 *rathakas*, 20 *bhumis*. It has no *sikharas* and, as such, is a hermaphrodite. The *rathakas* are in the ratio of 4-3-4-3, their projections being 2-1-$^1/_2$ ān.

38. SARBANGASUNDARA :

(छ) सर्वाङ्गसुन्दर भाग ५४ रथक ७ सिखर ६४ (६५, १८५ पृः)

The Sarbāngasundara consists of 54 *bhāgas*, 7 *rathakas* and has 64 *sikharas*.

39. SUBARNAKUTA :

(ख) सुवर्णकुट भाग २२ रथक ७ (४७, २१५ पृ:)

सुवर्णकुट भाग २० रथक ७ (रथक) २॥० (?)-२॥०-२-३ (मेलाण) २-१-१-॥० (?) (५७ पृ:)

सुवन्तुकुट भाग २० रथक स ७ (रथक) २॥०-२॥०-२-३ (मेलाण) १-१-॥।० अथवा २-१-॥० (६१ पृ:)

सुवर्णकुट भाग २७ रथक स ७ (रथक) २॥०-२॥०-२-३ कुट आघाट ३॥० सिखर ३२ (१६३ पृ:)

The Subarnakuṭa consists of 20 *bhāgas*, 7 *rathakas* and 32 *sikharas*. The *rekhaguṇāghāṭa* is $3^{1}/_{2}$ ān. The *rathakas* are in the ratio of $2^{1}/_{2}$-$2^{1}/_{2}$-2-3, their projections being 2-1-$^{1}/_{2}$ ān.

40. SRIBATSA :

(छ) श्रीवक्षभाग २४ रथक ७ रेखगुणाघट ०३ (मेलाण) २-१-॥०-॥ (६४, ८५ पृ:)

The Sribatsa consists of 24 *bhāgas* and 7 *rathakas*. The *rekhaguṇāghāṭa* is 3 ān.......

41. SREETARU :

(छ) श्रन्तभ्रृ भाग २६ रथक ६ सिखर नास्ति (रथक) ३-४-१-४ (६५ पृ:)

श्रीतभ्रृ भाग २६ रथक ६ सिखर मुण्डि (रथक) ३-३-३-४ (१८५ पृ:)

The Sreetaru consists of 26 *bhāgas*, 9 (7?) *rathakas*. It has no *sikharas*. The *rathakas* are in the ratio of 3-3-3-4.

42. TRIPATI :

(ख) तीपाटी भा १८ रथक भा ७ सिखर भा २० खयुरिभ्रा कुट (१८२ पृ:)

The Tripāṭi consists of 18 *bhāgas*, 7 *rathakas*, and has 20 *sikharas*.

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43. BARABHI :

(क) बड़भि भाग १० रथक पा ५ सिखर २४ मुण्डी आठ ८ राहाके दुइमुण्डी नेखाए चारि राहाकु आठ मुण्डी ८ अनुरथरे ति—३ सिखर गाए चबिसि सिखर अलाभद्र ४ प वरण उपरे वहइ ॥ मुण्डि चारिटा ४ राहाजाक भाग ४ दुइ अनुरथ ३ दुइ कनिक ति ३ गाए भाग १० (रथक) २-१॥०-१॥० (मेलाण) १-।॥० (१६६ पृः)

वड़भि भाग १० रथक पाश्व ५ सिखर ३२ अनला मेव ४ भूमि पा ५ परिजंघपिष्ट (रथक) २-१॥०-१॥०   पिड़ा करिव सिखर वंसिव (१०८ पृः)

(रथक) २-१॥०-१॥० (मेलाण) १॥०-।॥० परिजङ्घपिष्ट (१३५ पृः)

वड़भि भाग १० रथक पा ५ सिखर मुण्डि ३२ अनलाभोदो ४ भूमि पा ५ परिजंघपिष्ट (रथक) २-१॥०-१॥० अनुरथ सिखर ३ राहापासे सिखर दुइ सिखर नेख ८ (१७७ पृः)

The Baṛabhi consists of 10 *bhāgas*, 5 *rathakas*, 24 *sikharas*, 8 *muṇḍis*, (evidently on the *bāṛa*). It should be set upon the Parijāngha *pisṭa*. There should be 5 *bhumis* (in the *gaṇḍi*). The *rathakas* should be in the ratio of 2-1½-1½, their projections being 1½-¾ ān.......

44. BIMANA :

(क) विमान भाग १० रथक प ५ भूमि १८ सिखर २४ रेखगुणा ३ कूर्मपिष्ट (रथक) ३-१॥०-२ (मेलाण) २-१ (१४० पृः)

विमान भाग १० रथक पाश्व ५ भूमि अठर १८ सिखर चबिसि २४ रेख आघाट गुणाघाट ३ क्रुमपिष्ट ॥ पिड़ा पोटल काण्ठि कणरे कोड़िए सिखर २० राहारे चारि सिखर ४ गाए सिखर २४   राहाजाक तिनि भाग ३ अनुथजाक देढ़भाग नेखाए तिनि भाग ३ दुइ कनिक दुइ भागे ४ विमान भाग समापत ॥ (रथक) ३-१॥०-२ (मेलाण) १।=-१ (१५५ पृः)

(From the text it is not possible to determine with certainty if the present temple is of the Rekha or Bhadra type. In support of the former, we get the mention of *rekhaguṇā-ghāṭa* as a distinctive proof. But when it is said in connection with the disposition of the *sikharas*, that 20 *sikharas* should be placed at the "corners of the *kānṭi* between the *poṭalas*, which consist of *piṭhās*," our position becomes doubtful, as this might be taken as an equally conclusive proof of the temple being of the Bhadra type. We have therefore translated the text just as it stands).

The Bimāna consists of 10 *bhāgas*, 5 *rathakas*, 18 *bhumis*, 24 *sikharas*. It should be set upon the Kurma *pisṭa*. Its *rekhaguṇāghāṭa* is 3 ān. 20 *sikharas* should be set at the corners of the *kānṭi* separating the *poṭalas*, which consist of *piṭhās*. In the *rāhā* there should be 4 *sikharas*, making the total number of *sikharas* 24. The *rathakas* are in the following ratio 3-1½-2, their projections being 2-1 ān.

45. BRISHAVA :

(क) वृषभ भाग १२ रथक पा ५ भूमि १४ सिखर चबिसि २४ रेखगुणाघाट २ (१४० पृः)

वृषभ भाग १२ रथक पा ५ भूमि चउद १४ सिखर चउबिसि २४ रेखगुणाघाट दु २ अनुरथरे तिनि सिखर लेखाए चउबिसि सिखर २४ प्रमहायकु न्च पाश्व हाथ ५···वाड़ए का जांघे कलस नास्ति वृषभ भाग समापत सुन्दरपिष्ठ (रथक) २-२-२ (मेलाण) १|||०-|||० (१५५ पृः)

चतुस्रे कृतिक्षेत्रं आदित भाग विभर्ज्जिते पश्चभिरथ स्युक्त ॥ समभागेन कुपितम । वृषह प्रसादसमापत ।०। श्री ।०। (६७ पृः)

(ख) वृसभ भा १२ रथक ५ सिखर ३२ रेखगुणिघाठ भा ४ (रथक) २-२-२ (मेलाण) २-१ (१८० पृः)

वृषभ भा ५। चतुरस्ते कृत क्षेत्रे अकृभागे विवतिनि ।१२। कन्यास वेनि भागेन ।। अनुरथो पुष्टभागस्तथा। तद्गुण मध्यरथो। किलात वेद्भागेन ।४। वृषभ वक्षमासनय ५। (६३ पृः)

The Brishava consists of 12 *bhāgas*, 5 *rathakas*, 24 (or 32) *sikharas*. Its *rekhaguṇāghaṭā* is 2 (or 4) ān. It should be set upon the Sundara *pisṭa*. The *rathakas* are in the ratio of 2-2-2, their projections are 2-1 or 1³/₄-³/₄ ān. If the length of the *garbha* be 1 cubit, the height of the temple should be 5 cubits.

46. Drabibana :

(क) द्रविवान भाग २४ रथक पा ५ सिखर च२४उसि भूमि १६ रेखगुणाघाठ २ (रथक) ४-४-४ (मेलाण) २-२ सुथिर पिष्ट (१३६ पृः)

द्रविवान भाग २४ रथक पा ५ सिखर २४ भूमि १६ रेखगुणाघाट ३ कणिपिष्ट जाति स्वंस ।। राहाजाक भाग ८ दुइ अनुरथ भाग ८ दुइ कनिक दस आङ्गुल चउद् सुथा ।।।=) अनुरथे तिनि सिखर नेखाए चबिसि सिखर २४ (रथक) ४-४-४ (मेलाण) १-।।० (१५६ पृः)

The Drabibāna consists of 24 *bhāgas*, 5 *rathakas*, 24 *sikharas* and 16 *bhumis*. It should be set upon the Kaṇi *pisṭa*. It is Vaisya by caste. The *rathakas* are in the ratio of 4-4-4, their projections being 1-³/₄ ān. There should be 3 *sikharas* in each *anuratha* making a total of 24 *sikharas*.

47. Duipadma :

(क) चत्रुस्रे कृति क्षेत्रे ।। वसुभागे विभर्जित। गोरथमेकभागेन। मेकमर्द्ध अनुरथ भवेत्। कणिक मेक अर्द्धस्यात्। प्रसाद दुपद्म कारिएत। दुइपद्म प्रसाद् समापत। (६७ पृः)

दुइ पद्म भाग ८ रथक पा ५ सिखर २४ भूमि १८ रेखगुणा ३ (रथक) १-१॥०-१॥० (११० पृः)

दुइ पद्म भाग आठ ८ रथक पा ५ सिखर २४ भूमि अ १८ रेखगुणा ३ अनुरथरे तिनि सिखर लेखाए चबिसि सिखर। २४। (रथक) १-१॥०-१॥० (मेलाण) २-१ (१७६ पृः)

The Duipadma consists of 8 *bhāgas*, 5 *rathakas*, 24 *sikharas*, 18 *bhumis*. Its *rekhaguṇāghāṭa* is 3 ān. The *rathakas* are in the ratio of 1-1½-1½, their projections being 2-1 ān.

48. KAILASA :

(छ) कलषा भाग १॥० रथक ५ सिखर गण्डिरे ४० रेखगुणाघाट ४ अरथ पाहो सिखर। (रथक) १॥०-१॥०-२ (मेलाण) २-१ (५८ पृः)

The Kailāsa consists of (10) *bhāgas*, 5 *rathakas* and 40 *sikharas* in the *gandi*. Its *rekhaguṇāghāṭa* is 4 ān. The *rathakas* are in the ratio of 1½-1½-2 and their projections are 2-1 ān.

48. KHANDASALA

(ख) खण्डसाल भा ११ रथक भा ५ सिखर भा २४ रेखगुणिघाट ४ (रथक) ३-२२-४ (?) (मेलाण) २-१ (२०३ पृः)

(छ) खण्डासाल भाग ११ रथक ५ सिखर २४ रेखगुणाघाट ३॥० (१९ पृः)

खण्डासाल भाग ११ प्रिट २ रथक ५ सिखर २४ रेखगुणाघाठ ४ वा ३॥० (रथक) १॥०-१॥०-२ (मेलाण) २-१ (७०,१८१ पृः)

The Khandasāla consists of 11 *bhāgas*, 5 *rathakas*, 24 *sikharas*. Its *rekhaguṇāghāṭa* is 3½ or 4 ān. The *rathakas* are in the ratio of 1½-1½-2, their projections being 2-1 ān.

50. MADHYA :

(क) मध्यविभाग ११ रथक ६ शिखर नास्ति (रथक) १॥०-२-२ (शेष पृष्ठा)

(छ) माठध्वनि भाग ए ११ रथक ६ सिखर नास्ति (रथक) १॥०-२-२ (६६ पृः)

माधे विभाग ११ रथक ६ सिखर नास्ति (१८२ पृः)

The Madhya (Mādhabi ?) consists of 11 *bhāgas*, 9 (?) *rathakas*. It has no *sikharas*. The *rathakas* are in the ratio of 1½-2-2.

51. MAHABARABHI :

(क) माहाबड़भि भाग २८ रथक पा ५ मुण्डी ३२ भूमि ५ परिर्जंघपिष्ट (रथक) ५-४-५ (मेलाण) २-१ (१३६ पृः)

माहाबड़भि भाग २८ रथक पा ५ भूमि पा ५ मुण्डी वतिसि ३२ चउरस करिब अठा २८ चउरसरु राहा अनुरथ वाहार करि पकाइब अढ़ाइ आंगुल २॥० अढ़ाइ भाग उतारे अठाइ भाग २८ राहाजाक भाग १० दुइ अनुरथ भाग ८ दुइ कनिक भाग १० एहा प्रमहाथकु उच पाश्व हाथ ५ कनिकरे चारि मुण्डी ४ नेखाए वतिसि मुण्डि वसिब ३२ अठपासे वतिसि मुण्डि ३२ गाए वतिसि मुण्डि ३४ (रथक) ५-४-५ (मेलाण) १॥०-॥० (१६८ पृः)

The Māhābaṛabhi consists of 28 *bhāgas*, 5 *rathakas*, 32 *muṇḍis* and 5 *bhumis* (in the *gaṇḍi*). It should be set upon the Parijāngha *pisṭa*. The ratio of the *rathakas* should be 5-4-5, their projections being 2-1 ān. If the *garbha* be 1 cubit long, the height of the temple should be 5 cubits. In the *kanika*, there should be 32 *muṇḍis* at the rate of 4 *muṇḍis* in each.

52. MULA SREEBACHHA :

(ख) मूळश्रीवछ भा ११ रथक भा ५ सिखर भाग ३२ रेखगुणिपाठ ४ (रथक) १॥०-२-२ (१८४ पृः)

The Mula Sreebacha consists of 11 *bhāgas*, 5 *rathakas* and 32 *sikharas*. The *rekhaguṇāghāṭa* is 4 ān. The ratio between the different *rathakas* is $1^1/_2$-2-2.

53. NANDA SREEBACHHA :

(छ) नन्दश्रीवछ भाग १० रथक ५ मुण्डी १०० सिखर ३६ (रथक) १॥०-१॥०-२ (मेलाण) २-१ (४३ पृः)

The Nanda Sreebacha consists of 10 *bhāgas*, 5 *rathakas*, 100 *muṇḍis* and 36 *sikharas*. The ratio between the *rathakas* is $1^1/_2$-$1^1/_2$-2 and their projections are 2-(1) ān.

54. RATNASARA :

(छ) रत्नसार भाग रथक ५ सिखर गण्डिरे ४० रेखगुणाघाट ४ अनुरथ पाशे वहइ ५ लेखाए ४० (१६१ पृः)

रत्नसार दश रथक पाश्व ५ सिखर गण्डीरे ४० रेखगुणाघाट ४ अनुरथे सिखर वहइ ५ लेखाए ४० (२०३ पृः)

The Ratnasāra consists of 10 *bhāgas*, 5 *rathakas*, 40 *sikharas* in the *anuratha*. The *rekhaguṇāghaṭa* is 4 ān.

55. SREEBACHHA KHANDASALA :

(क) श्रीवछखण्डमाल भाग ११ रथक पा ५ सिखर चउविसि २४ गुणा-घाट ३ राहाजाक भाग ३ दुइ अनुरथ भाग ४ दुइ कनिक भाग ४ गाए भाग चविसि २४ जहि सिखर वसिब ताहा जानिमा। अनुरथे तिनि सिखर लेखाए चविसि सिखर २४ खुरपिष्ट (रथक) १॥०-२-२ (मेलाण) २-॥०-१ (?) (१६७ पृः)

श्रीवछखण्डसाल भाग ११ रथक प ५ सिखर २४ रेखगुणाघाट ३ खुरपिष्ट (रथक) १॥०-२-२ (मेलाण) २-१· (१४१ पृः)

The Sreebachha Khaṇḍasāla consistis of 11 *bhagas*, 5 *rathakas*, 24 *sikharas*. It should be placed upon a Khura *pisṭa*. The *rekhaguṇāghāṭa* is 3 ān. The ratio between the different *rathakas* is $1^1/_2$-2-2, their projections being 2-1 ān.

XVI. The Bhadra Temple: General Considerations.

XCI. Other names of the Bhadra temple

The Bhadra is also called the Mukhasālā (lit. the building which is placed to wards the face or front of the Rekha), or Pīṭhā temple on account of its *gaṇḍi* being composed of *pīṭhās*.

(क) देउळ गोटिए करिब। मुकुसालि जोड़िए करिब। तँहिकि पाचिरिटिए करिब। कले कि होइ ताहा जाणिमा। कोटिए कुळ पर्य्यन्त स्वर्गारोहण हुअन्ति। (७६ पृः)

91. Build one (Rekha) temple. Buke two *mukhasālās* (in front of it). Erect a wall round the whole. One should know what follows from such works. One's descendants up to the ten-millionth remove will ascend to heaven.

XCII. Gainthiala

The Rekha and Bhadra are joined to each other in a very intimate manner. The junction between the two is called the *gainṭhiālā*, which literally means a ceremonial knot tied between the garments of the bride and the bride-groom during the marriage ceremony. According to the traditional view, the Rekha being male and the Bhadra female, they should be joined to each other like man and wife in a state of sexual union. There is nothing in the *silpasāstras* however to support the above view.

The following passage occurs in the *silpasāstras* with reference to the *gainṭhiālā*.

(ङ) गइठिआल ९ आङ्गुल दुइ पा १० पछ। (१४६ पृः)

The *gainṭhiāla* is 9½ an. set back.

XCIII. Relation between the Rekha and the Bhadra

(क) रेखर पिष्ट द्रिघ ३६ आंगुल॥ प्रति चालिसि आंगुल ४० ॥ तहि आगे भद्रपिष्ट द्रिघ बइआलिसि आंगुल ४२ ॥ प्रति चउराळिसि आङ्गुल ४४ ॥ गाए दुइ दउळर पिष्ट समुचा होइँ द्रोघ अठस्तरि आङ्गुल ७८ ॥ (१२५-६)

a. The *pisṭa* of the Rekha is 36 an. long and 40 broad. In front of that, the *pisṭa* of the Bhadra is 42 an. long and 44 broad. The total length of the *pisṭas* of the two temples is therefore 78 an.

(क) रेखगर्भकु ॥ भद्रगर्भ कोड़ि २० (१३८ पृः)

रेखमभ आंगुल १६ भद्रमभ होइब कोड़िए आंगुल २० (१५१,१५५ पृः)

(ख) रेखगर्भ ६ (१६ ?) । आंगुळकु भद्रर स गर्भ २० आंगुळ। (२९ पृः)

(छ) रेखगभिकु भद्र गभि काटिए आ ४ करि (१५४ पृः)

b. If the *garbha* of the Rekha be 16 an. long, that of the Bhadra should be 20 an. long.

(क) रेखर बाड़ तिनि भागकु मुखशालि पीढ़ा होइब ॥ (५२ पृः)

रेखर तिनि भाग उश्व भद्र करिब। (१६७ पृः)

c. The *piṛhā* of the *mukhasāli* should start from a level which is three-fourths of the *bāṭa* of the Rekha in height.

Another specification is given about the relation of the two temples in the following passages; but it has not yet been possible to find out their correct meaning.

(ख) रेखमम्फालकु भद्रमम्फाळकु दोळी (बोली ?) सपचचत्न १५४ भाग करिब। रेखगर्भरे करिब बतिस भाग ३२ कवाट परिछा तेइसि २३ भाग भखि-

रेन्देब ३४ भाग। नवग्रह आठ ८ भाग करिब। खम्भ सताइसि २७ भाग करिब। भद्रगभरे करिब ४० भाग। गाए १५४ सए चउवन भाग। रेख-मस्कालकु। भद्रमस्कालकु बोलि दुइ काठी ६ आंगुल। (२१२ पृः)

(छ) बड़ देउल मटाल्मृ सान देउल ३६ १॥ २॥=)· (६ पृः)

बड़ देउल उच्च मस्कालर सान देउल छतिसि आंगुल ३६ १। २॥=)· दश शारि। (१२१ पृः)

XCIV. Meaning of term 'gamā'

The term *gamā* has been used in connection with the junction between the Rekha and the Bhadra, but the meaning of it is still obscure. The *silpins* of Lalitgiri however use the term to refer to the corbelled arch placed over the lintel; but that seems to be a wrong use of the term *gamā*.

(क) रेखमघारु भद्रमघारकु गमामुख्य होइ' होइब ध ३६ आङ्गुळ। हातकु होइ आङ्गुळ गमा॥ (पृः ३५)

मुखसालि मघार ६ आङ्गुळ ठेखाए १८ आङ्गुळ गमा २ आङ्गुळ गाए ३६ आङ्गुळ। (४० पृः)

(छ) गमा चारि आङ्गुळ दुइ पा १०। (१४६ पृः)

गमा चउअनभाग (१६३ पृः)

XCV. Classification of Bhadra temples

As a rule, the topmost *piṛhā* in the *gaṇḍi* of a Bhadra temple is half in length to the lowermost one. If the temple be of large size, it might require a considerable number of *piṛhās* to bring this about. An unbroken series of *piṛhās* does not present a good appearance. In such cases, therefore, *piṛhās* are grouped into a number of *poṭalas*,

each of which consists of 5 or more *piṭhās*. The *poṭalas* are separated from one another by short heights of vertical wall called *kānṭi*.

As the *rāhā* projects forward, its upper half, or part of that, is replaced by a miniature Bhadra *mastaka*, with the *ghanṭā* and *kalasa* complete. Accordingly, in a Bhadra having one *poṭala*, there would be 4 small *ghanṭās* in the *gaṇḍi* besides the regular one at the top. It is therefore called *panchaghanṭā* or the one having 5 *ghanṭās*. A Bhadra having two *poṭalas* will similarly have 9 *ghanṭās* and would be called *nabaghanṭā*. A Bhadra might also be *trayodasa-ghanṭā* if it has three *poṭalas*, as in the temple of Konārak.

XVII. The Bhadra Temple

Specification of different examples

XCVI. We find reference to the following Bhadra temples in the Silpasastras :

Bhadra, Mahā Bhadra, Bijayā Bhadra, Nalini Bhadra, Medinibijaya, Mahādraviṛā, Kesari and Kesara.

1. <u>BHADRA :</u>

(क) भद्रभाग हाथ १६ आंगुल प्रभकु बाड़ वहल ८ बाड़ उच्च १६ पिड़ा उच्च पोटल ८ काण्टि ॥॰ दुतिअ पोटल वेक ।॥॰ पा श्राहि उच्च १॥॰ मेलाण २ घण्टा उच्च ३ मारिब ३ वेक पाए अएला दुइ पा ॥॰ कपुरि ॥॰ कलस छ ६ पिड़ा मेलाण दुइ २ लेखाए ४।॥॰ भूमि जाणिमा पिष्ठभूमि पाभागकु भू २ जांघ ३ बांधणा ४ ए उपरजाङ्घ ५ वरण ६ प्रथम पोटोल काण्ठी १ दुतिअ पोटोल ७ वेक ३ स्राहि ६ घण्टा ५ काण्ठि २ अला चा ४ एहाकु भद्रभाग बोलि ॥५३॥ भद्र भा ३४ रथक ६ सिखर ६४ भूमि २० वेदिपिष्ट (रथक) ३-३-४-३-४ (मेलाण) २-१-॥०-।० (११३ पृः)

If the *garbha* of the Bhadra be 16 ān. in length, its walls should be 8 ān. thick (i. e. each wall should be 4 ān. thick, giving a total of 8 ān. for the two sides). The *bāṛa* should be 16 ān. high, the *srāhi* should be $1^1/_2$ ān. high, with a projection of 2 ān. outwards. The *ghanṭā* is 3 ān. high, its batter being 3 ān. The *beki* is $^1/_4$, *amlā* $^1/_2$, *khapuri* $^1/_2$ and the *kalasa* 6 ān. The projection of the *piṛhā* (from the *bāṛa*) is 2 ān. on each side, i. e. 4 ān. in all. Now (these are) the bhumis : *pisṭa*, *pābhāga* 2nd., *Jāngha* 3rd., *bāndhanā* 4th., the *upar jāngha* 5th.,

the *baranḍa* 6th., the first *poṭala,* the *kānṭi*, the second *poṭala.*, *beki, srāhi ghanṭā.*, *kānṭi, amlā.* This is called the specification of the Bhadra temple. (It should be set upon a Bedi *pisṭa.*

The Bhadra consists of 34 *bhāgas*, 9 *rathakas,* 64 *sikharas*, 20 *bhumis.* The *rathakas* are in the ratio of 3-3-4-3-4, their projections being 2-1-$^1/_2$-$^1/_4$ ān.

(क) भद्रभाग ३४ रथक ६ सिखर चउसठि ६४ भूमि कोड़िए २० वेदिपिष्ट (रथक) ३-३-४-३-४ (मेलाण) २-१॥०-१-।॥० भद्रे सिखर जहि वसिब ताहा जानिमा आग राहा मध्यरे पिड़ारे सिखरे एहि राहा दुइ कणरे दुइ सिखर गाए तिनि सिखर ३ आर राहा मध्यरे सिखरे गाए सिखर गाए सिखर छ ६ अनुराहा-कणे सिखरे अनुरथ कणे सिखरे परिरथ मध्यरे सिखर कनिक कणे सिखर। अनुराहा अनुरथ । परिरथ सबु कउ मध्यरे सिखर वहइ। केमन्त होइँ वसइ ता जानिमा ॥ प्रथम पोटोल पाश्व पिड़ा कले तिनि पिड़ा वेकस्राहिघण्टा करिब ॥ प भद्रकु (× × ×) पादे महित ॥ भूमूत वा. काम अं । अर्थ वाड़पर जलन्तर ॥ कलन्त्रर बिससत । भद्रभाग समापत ॥ (१७३-४ पृः)

The Bhadra consists of 34 *bhāgas*, 9 *rathakas*, 64 *sikharas* and 20 *bhumis.* The *rathakas* are in the ratio of 3-3-4-3-4, their projections being 2-1$^1/_2$-1-$^3/_4$ ān. Now, we are to know where the *sikharas* should be disposed in the body of the Bhadra. In the *rāhā*, in front, there should be a *sikhara* set upon the *piṭhās.* At the corners of the *rāhā*, there should be two *sikharas* making a total of three for the *rāhā.* In the other *rāhā,* (that one on the opposite side ?), there should be similarly 3 *sikharas* ; making a total of 6 *sikharas* for the *rāhās.* At the corners of the *anuratha*, *anurāhā* and *kanika*, there should also be *sikharas.* A *sikhara* should be placed in the middle

of the *paritatha*. The *anurāhā*, *anuratha*, *paritatha*, shauld bear *sikharas* in the middle. Now, we are to know how they should be disposed. If the first *poṭala* consist of 5 *piṭhās*, then the *beki-srāhi-ghanṭa* should be equal to 3 *piṭhās* in height (this is evidently with reference to the miniature *piṭha-mastaka* to be set in the *ganḍi*).

(क) (श्रीवछखण्डसाल समापत ।। एथिकि पञ्चुघण्टा भद्र करिव । जेमन्त ताहा जाणिमा ।। रेखप्रभ आंगुल १६ भद्रप्रभ होइब कोड़िए आंगुल २०) गाहा अनुराहार होइब नपा २।० लेखाए चारि आङ्गुल ४॥० कनिककु कनिक नम्ब होइब ३५॥० आङ्गुल दुइ पा ॥ एथिकि दुइ पाटोल उच्च होइब को २० आंगुल पिड़ा मेलाण अढ़ाइ आंगुल २॥० पिड़ा उच्च अढ़ाइ आंगुल पिड़ा मारिब अढ़ाइ आंगुल २॥· प्रथम पोटोल उच्च २० काण्ठि देढ़ आंगुल ५॥० पिड़ा उच्च सा ७ वेक उच देढ़ आ १॥० श्राहि उच्च २ मेलाण अढ़ा २॥० घण्टा उच्च ४ वेक उच्च ॥० मेलाण १ कपुरि उच्च १ (मारि)ब आंगुले १ कलस ६॥। एथिकि बाड़ उच्च होइब अठर १८ दुइ पोटोल २० श्राहि घण्टा वेक अला कपुरि होइ १४ गाए एते पदकु आगु ५४॥० ल दुइ पा ॥ पिड़ा उच्च १० काण्ठि १॥० उपर पोटोल··· गाए आंगुल १८॥० कु दुइ भा ॥ भूपिड़ा छाड़िब ६॥० कनिकरु ४॥० अनुरथरु छाड़िब तहिँ रु अध दुइ आंगुल पाश्व सुता २॥॥। दुइ आंगुल पाश्वसुता २॥॥। राहारु छाड़िब । पञ्चुघण्टा न कले कनिकरु जेते छिड़िब तहिँ अध छिड़िब अनुरथरु राहारु तहिँ रु अध कारवमानङ्कु छिड़िब ॥ (१५१-२ पृः)

(Thus end the specifications of the Sribachha Khanḍasāla. To this should be added a *panchaghanṭā* Bhadra. How, that one is to know. As the *garbha* of the Rekha is 16 ān. long, that of the Bhadra should be 20 ān. long. Each of the *rāhā* and *anurāhā* should be $2^1/_4$ ān. wide, making the total $4^1/_2$ ān. The length from *kanika* to *kanika* should be $35^1/_2$ ān. (in the *ganḍi* perhaps). In this temple, the two *paṭalas* should be 20 ān. high. The projection of

the *piṛhā* from the *bāṛa* should be $2^{1}/_{2}$ ān.. Each *piṛhā* is $2^{1}/_{2}$ ān. high and its batter is $2^{1}/_{2}$ ān.. The *kānṭi* is $1^{1}/_{2}$ ān.. The *piṛhās* are 7 (in number). The *beki* is $1^{1}/_{2}$ ān. high, the *srāhi* 2, with a projection of $2^{1}/_{2}$ ān.. The *ghanṭā* is 4 ān.. The *beki* (below the *amlā*) is $^{1}/_{2}$...(the projection of the *amlā* is) 1 ān.. The *khapuri* above is 1 ān. high, with a batter of 1 ān.. The *kalasa* is 6 ān. high.

(In this temple) the *bāṛa* is 18 ān., the two *poṭalas* 20, the *srāhi, ghanṭā, beki, amlā* and *khapuri* 14 ; the total of these items being $54^{1}/_{2}$ ān.. (In the *gaṇḍi*, which consists of two *poṭalas*, it is said that) the *piṛhās* (constituting the first *poṭala*) should be 10 ān. high ; the *kānṭi* $1^{1}/_{2}$, the upper *poṭala*. . . . , the sum of the two being $18^{1}/_{2}$ ān.. The *kanika paga* should have a batter of $4^{1}/_{2}$ ān., that of the *anuratha* being half i. e. 2 ān..

The batter of the *rāhā* should also be 2 ān.. If the temple be not made *panchaghanṭā* (i. e. if no miniature *ghanṭā*s are set upon the *gaṇḍi*), then the batter of the *anuratha* should be half that of the *kanika* ; while that of the *rāhā* should be half of that of the *anuratha*.

(ख) (रेखगर्भ ६। आंगुळकु भद्रस गर्भ २० आंगुळ ।) पिड़ा भा ४॥० यांघ भा ३॥० । बन्धन भा १॥० उपर यांघ भा ३॥० वरण भा ४॥० कनीककु कनीक हुअइ भा २ आउ भा ७ पिड़ा दुइ पोटळ हेब भा १० कुल । वेक उंच होइब भा १॥० श्रीहरि बहल होईब भा १॥० । मेलाण होइब भा २ कुळ । श्रीहरिकी पछ होइब घाट ॥=० घण्टा उच्च होइब भा ३ कुल । घटा उच्च होईब ॥० वीर केदार अला बहल हेब भा १। मेलाण होइब पाश्व पा १।० ॥ अलाकु छाड़ी कपुरि वसिब आंगु १ ले । भद्रकु कलस होईब । उच्च खुरामध्य होइब भा ६॥० कनीककु कनीक होइब येते । तहिँर अर्ध होइब । उपरे पोटल कनीककु कनीक । भद्रर

भाग समापत। पञ्चुघट कले फाखुजे फटाइम। राहाकु तेतेक फटाइब
(२६-३० पृ:)

If the *garbha* of the Rekha be (1) 6, then that of the Bhadra is 20. The *pābhāga* should be $4^1/_2$, *jāngha* $3^3/_4$, *bāndhanā* $1^1/_2$, *upar jāngha* $3^3/_4$, *baranḍa* $4^1/_2$. From *kanika* to *kanika* the length will be ..... (There should be) 7 *piṭhās*. The two *poṭalas* will be 10 ān. high (?). The *beki* is $1^1/_2$ ān. high ; the *srūhi* $1^1/_2$. Its projection will be 2 ān.. The *ghanṭā* should be set back $^5/_8$ ān. from the edge of the *srāhi*. The *ghanṭa* should be 3 ān. high. . . . . . ; the *amlā* should be 1 ān. high, its projection being $1^1/_4$ ān.. The *khapuri* should be set back 1 ān. from the edge of the *amlā*. There should be a *kalasa* for the Bhadra (set upon the *khapuri*). Its height, including that of the *pāda* (which is here called the *khurā*) should be $6^3/_4$ ān..

The length (of the *ganḍi* from) *kanika* to *kanika* at the top of the *poṭala* should be half the length from *kanika* to *kanika* at the base. Thus ends the specification of the Bhadra. It the temple is of the *panchaghanṭā* type then the batter of the *rāhā* should be equal to the batter of the sides (i. e. the *kanika* ?).

2. A detailed specification is also given for the *ganḍi* of the Bhadra as follows :

* भद्रगर्भ हात वार आङ्गुलकु प्रथम पिढ़ कनिक हा ७।१२ वार आङ्गुल। दुतीय पिढ़ कनिककु हा ७।४ चारि आंगुलकु। चारि सुता। मेलाण आ २।।।=० सुता। वहल आ ६ ङ्गुल। ।।॰ सुना ।। तृतीय पिड़ा कनिककु। कनिक हा ६।१० दस आङ्गुल। वहल आ ५।।।–० सुता अधे। मेलाण आ ६।।।० सुता। चतुर्थ पिढा कनिककु। कनिक हा ६।३ कु। दस सुता अधये। मेलाण आ २।० पाए ।। षष्ठ पिड़ा कनिककु कनिक हा ५।७ पाए। वहल आ ५ ।१० वेढ़

सुता। मेलाण २॥≡० सुता। सप्तम पिढ़ा कनिकक्कु कनिक्क हा ५।१ सुता। वहल आ ४।।।–० सुता। मेलाण आ २।–० सुता। अष्टम पिढ़ाकु कनिक्क हा ४।१२ आंगुल वहल आ ४।।।–० सुता। मेलाण आ २।० पाए॥ नवम पिढ़ा कनिकक्कु कनिका हा ४।६ आंगुल ॥=० सुता अधे। मेलाण आ २।=० दशम पिढ़ा कनिकक्कु कनिक्क हा ४ थे दुइ आंगुला दुइ सुता। वह आ ४ सुताए। अधे॥ एकादशम पिडा कनिकक्कु॥ कनिक्क हा ३।१३ आङ्गु अधे। वहल अ १३ सुता अधे। मेलाण आ ३।६ सुता। अधे। मेलाण आ १ वार सुता। त्रयोदस पिडा कनिकक्कु॥ कनिक्क हा ३।४ दस सुता॥ वहल आ ३। पाञ्चसुता अधे। मेलाण आ १।।० पिड़ा मुहण्टाकु वेक्क पछ हेब। तेर आंगुल सुता। वेक वहल हेब आ ४ अधे। श्रीहि वहल आ ५ दस सुता। घण्टा महुण्टो पछ हेब। आ × छे वहल न पा।०। (२०६-१२ पृः)

In the case of a Bhadra having a *garbha* equal to hāta and 12 āngulas in length, the first *pirhā*, from *kanika* to *kanika*, should be 7 hātās 12 āngulas long. The second *pirhā* should be 7 hātas 4 āngulas 4 sutās in length; its projection being 2 ān. 15 su., its height being 6½ ān.. The third *pirhā* is 6 hā. 10 ān., and 5 ān. 13 su. thick. The projection is 6¾ ān. (2¾?). The fourth *pirhā* is 6 hā. 3 ān. 10½ su.. Its projection is 2½ān.. The sixth *pirhā* is 5 hā. 7¼ ān.. It is 5 hā. 1½ su. in thickness. Its projection is 2 ān. 11 su.. The seventh *pirhā* is 5 hā. 1 su. in length; the thickness being 4 ān. 13 su. and the projection 2 ān. 5 su.. The eighth *pirhā* is 4 hā. 12 ān. long, 4 ān. 13 su. thick and has a projection of 2¼ ān.. The ninth *pirhā* is 4 hā. 6 ān. 10 su. long, and has a projection of 2 ān. 6 su.. The tenth *pirhā* is 4 hā. 2 ān. 2 su. long, 1 ān. 4½ su. (?) thick. The eleventh *pirhā* is 3 hā. 13½ ān. long, X ān. and 13½ su. thick, and its projection is 2 ān.. The twelfth *pirhā* is 3 hā. 8 ān. 2 su.

long, 3 ān. $9^1/_2$ su. broad and it has a projection of 1 ān. 12 su.. The thirteenth *piṭhā* is 3 hā. 4 ān. 10 su., the thickness being 3 ān. $5^1/_2$ su.. The projection is $1^1/_2$ ān..

The *beki* should be 13 an. 1 su. (?) set back from the *muhanṭi* of the *piṭhā*. The *beki* should be $4^1/_2$ ān.. The *srāhi* is 5 ān. 10 su. high.

2. MAHABHADRA :

(क) मेधं क्षेते तदावास्तु तअकाल वेवस्तना। गोरथ गुणासेन। तत्र अर्द्धं उपरथो भवेत्। उपरथो वेद आसन। अनुरथ युग्यभागेक। कुन्तपिण्डमिदम्रोथक्ति परोथो भवेत्। उपरोथो वसुभागेन तदर्द्धौ अनुरथ भवेत्। कोणपिण्ड एवु कूज प्रसाद महाभद्र नाम। चत्रुषठि शिखराणि च। यसे देसे प्रसादेक राजा सफल भवेत्। प्रसाद महाभद्र समापत।०। (९० पृः)

माहाभद्र भाग प्रभ काठि आङ्गुले १६ बाड़॥ पिष्ठ ६ बाड़ आङ्गुल ६॥) बेक ।) श्रीहि उच्च २ आङ्गुल मेलाए २ए उपरे घण्टा उच ४ घण्टा वेक पाए अपला उच ।) कपुरि उच्च ।॥) मरिच ।॥) कलस उच्च पा ५ ए घटणाकु बुझि करि गढ़िब॥ राहा अनुरथ वाहार होइब आठ आंगुल ८॥ (११२ पृः)

The Mahābhadra has a *garbha* equal to 16 ān. in length. The *pisṭa* is 6 ān., the *bāṛa* $6^1/_2$ (?) . . . . . . the *beki* is $^3/_4$; the *srāhi* 2, with a projection of 2 ān.. On it is the *ghanṭā* 4 ān. high. The *beki* is $^1/_4$; the *amlā*, $^3/_4$, the *khapuri* $^3/_4$ with a batter equal to $^3/_4$ ān.. The *kalasa* is 5 ān. high. Get at the meaning of these specifications fully and then build (the temple). The *rāhā* and the *anuratha* should project 8 ān. (?) . . . . The *goratha* should be 6, the *uparatha* half of that (again, the *uparatha* is said to be equal to 4), the *anuratha* 2, the *pariratha*. . . . . (It is said again that the *uparatha* is 4, the *anuratha* half of that). There should be 64 *sikharas*. . . .

3. <u>BIJAYABHADRA</u> :

According to ( ) and ( ) the Bijayābhadra should be used with the following Rekha temples, Ratnasāra, Duipadma and Mahā Meru

(क) (with refenence to Ratnasāra) आगरे बिजआभद्र करिब। भद्रभाग ३४ (११५ पृः)

In front (of the Ratnasāra) build the Bijayābhadra. It has 34 *bhāgas.*

(क) (with reference to the Duipadma) बिजआभद्र करिब सेह सप्तरथ। भद्र कले तिनि पोटळ करिब। ए नारदवचन। श्री। (१३७ पृः)

(In front of the Duipadma) build the *Bijayābhadra* temple, which should be of the *saptaratha* type. In this Bhadra, make three *poṭalas* (in the *gaṇḍi*). This is the saying of Nārada.

(छ) (रथक) १॥०-१॥৷०-२ (मेलाण) २-० विजयभद्र बोलि एहाकु (२१७ पृः)

This is called the Bijayābhadra. The ratio of the *rathakas* is $1^1/_2$-$1^3/_4$-2 and their projections are 2—0 ān..

याति रेख एहाकु विययाभद्र (२२४ पृः)

With reference to the Mahā-Meru, it is said it is of the Rekha type and with it there should be the Bijayā-bhadra temple.

4. <u>KESARI (?)</u> :

It is doubtful if the following temple is of the Bhadra type ; for, in connection with its details, the term *rekhaguṇāghāṭa* has also been used. We have therefore left the passages as they stand, without being able to come to any definite conclusion regarding its form.

(ख) हाथक गर्भ। भूद्रण। वरण्डी। पाटी करिब सुतारे १।।० सुता केशरि भाग।। श्लोकः।। सुता जेते मध्यस्थाने चतुर्दशवेतं।। १४। देभाग अनुरथए।५। मध्ये च रस अंसेन।६। केशरिभाग चतुर्द्दश्य। १४। (६५ पृः)

केसरि भा ११ रथक भा ५ गण्डि श्रोही पिड़ा सिखर भा ४० रेख उआघाट भा ४ यातोरे भद्र सिखर भा २० उपर भा २० (रथक) १।।०-२-२ (१८१ पृः)

(छ) केसर भाग ११ रथक ५ घण्टा श्राहि पिड़ा सिखर परे बहइ ४० तल पोटलरे २७ (२२० पृः)

The Kesari consists of 14 *bhāgas,* the middle (rāhā ?) is formed by 6 parts, the *anuratha* by 5 (?). . . . . .

The Kesari is formed of 11 *bhāgas,* 5 *rathakas* . . . the *ghanṭā, srāhi, piṭhā* . . . it will bear 40 *sikharas.* In the lower *poṭala,* 27 . . . . .

5. NALINIBHADRA :

(क) शुद्धक्षेत्रे चतुरस्रे।१८। अष्टादश विभर्जिते। केनसा रसाघेन १।।०।। मृतुअसंकोणपिण्डका।६। सुरकुम्भजङ्घास्यात् अवध्या न वरण्डका उभय भारअकिन्ति। विचित्र कर्म्मभाषित। द्विपाकार सिखरे ८। चतुर्दिक्षु समतत। प्रसाद नलनिभद्र सकल वैष्णवि विप्रयः। नलनीभद्र सा। (६३ पृः)

एहाकु नाराणिभद्र बोलि (१५६ पृः)

नलनीभद्र पृष्ठ उच्च छ आंगुळ ६।। एहा खुरपिष्ट करिब। × × ×। पिष्टकु बाड़ (पछ ?) होइब दुइ आंगुळ २। बाड़ पाभाग उच्च चारि आङ्गुल तिनि पा ४।।।०। एहा पाश्वकाम करिब। खुरा करिब मुचुलि समेधे होइ आङ्गुले छ सुता १।=)। कलस करिब आंगुले दुइ सुता १=)। पटा करिब वार सुता ।।।०। कणि करिब वार सुता ।।।०। वसन्त करिब वार सुता ।।।०। गाए पाश्वकमकु उच्च चारि आङ्गुळ तिनि पा ४।।।०

तळजांघ तिनि आंगुळ तिनि पा ३।।।)। एतहिँ खाखरमुण्डी करिब।

बान्धण आंगुळे तिनि पा १।।।) पथि तिनि कम करिब।। वरण्डि न सुता

॥-। गाए (पाए)। नोलि न सुता पाए ॥-। (ए दस कम निकर सात सुता ।≡) निकर ॥।) ॥) वसन्त न सुता पाए ॥=० ॥

उपरजांघ तिनि आंगुल तिनि पा ३॥।)। एथि पिड़ा मुण्डि करिब। बरढ चारि आंगुल तिनि पा ४॥) उच्च। एथि दसकम करिब ।५। दसकम सरि वहल। प्रथमे वरण्डो सात सुता दुइ पा ।≡)१०। फेणि करिब दस सुता दुइ पा ॥=)१०। पटा करिब दस सुता दुइ पा ॥=)१०। कणि करिब दस सुता दुइ पा ॥=)१०। नोलि करिब दस सुता दुइ पा ॥=)१०। पटा (क)रिब दस सुता दुइ पा ॥=)१०। शेनि करिब दस सुता दुइ पा ॥=)१०। कणि करिब दस सुता दुइ पा सुतारे ॥=)१०। नोलि करिब दस सुता दुइ पा सुतारे ॥=)१०। वसन्त करिब एगार सुता दुइ पा सुतारे ॥≡)१०। श्री। गाए वाड़ जांघ अठर आंगुल तिनि पा उच्च १८॥०।

गण्डि पाश्व पिड़ाकु उच्च कोड़िए आंगुल २०। पिड़ा मेलाण दुइ आंगुल नेखाए दुइ आड़कु चारि आङ्गुल ४।५। प्रथम पिड़ा उच्च चारि आंगुल पाए ४।०। एथि भितरु काण्ठि दुइ पा। काण्ठि पुराइँ मारेणि मारिब चारि आङ्गुल पाए ४।·। प्रथम पिड़ाकु दुतिय पीड़ पछ होइब दुइ आंगुल २। दुतिय पीड़ा उच्च होइब चारि आंगुल ४। एथि भितरु काण्ठि दुइ पा ॥· काण्ठि सरिकि मारेणि तिनि आंगुल दुइ पा ३॥·। दुतिय पिड़ाकु तृतिय पिड़ा पछ सात पा १॥·। तृतिया पिड़ा उच्च तिनि आंगुल तिनि पा ३॥।·। बड़ काण्ठि उच्च आङ्गुले १। काण्ठि सरिकि मारेणि मरिब पाश्व आंगुल ५। तृतिय पीड़ाकु चतुर्थ पिड़ा पछ होइब देड़ आंगुल १॥·। पिड़ा उच्च होइब तिनि आंगुल दुइ पा ३॥·। एथि भितरु काण्ठि दुइ पा। काण्ठि सरिकि मारेणि मरिब चारि आङ्गुल दुइ पा ४॥·। चतुथ पिड़ाकु पञ्चम पिड़ पछ होइब दुइ आंगुल २। पिड़ा उच्च तिनि आंगुल दुइ पा ३॥·। मारेणी मारिब तिनि आंगुल तिनि पा ३॥।·।

तहिकि वेक पछ होइब तिनि आङ्गुल पाए ३।·।४। वेक उच्च तिनि आंगुल दुइ पा त्रिपाटि पुराइँ। सढ़ई उच्च तिनि आङ्गुल तिनि पा ३॥।·। सढ़ई मेलाण तिनि आंगुल आंगुल तिनि पा ३॥।·। सढ़इ कि कपुरि मुहुटा पछ तिनि पा ॥।·।

मुहुटा उच्च तिनि पा ।।।· । कपुरि मुहुटा पुराइँ अढ़ाइ आङ्गुल २।।· । कपुरि मरिब मुहुटा सरिकि नअ पा २।· । डोरि मोठ दुइ पा ।।० । ए उपरे कपुरि उच्च देढ़ आङ्गुल १।।० । कपुरि मरिब सात पा १।।।० ।

अला काण्ठो पछ होइब दुइ पा ।।० । काण्ठो उच्च दुइ पा ।।० । अला मोठ आङ्गुले १। अला मेलाण पाञ्च पा १।०। अलाकु कपुरि मुहा पछ तिनि पा ।।।· । कपुरि मुहुटा सुधा उच्च पाञ्च पा १।०। मुहुटा सरिकि कपुरि मरिब सात पा १।।।· ।

कपुरिकि कलसपाद पछ पाञ्च पा १।०। कलसपाद उच्च पाञ्च पा १।०। ए बाहारे मुचुलि पाए ।०। कलस दमा उच्च नअ पा २।०। डोरि पाए ।०। चाङ्गुड़ा उच्च अढ़ाइ आंगुल २।।० । घड़ि आंगुले उच्च १। कलस मोठ छ आंगुल ६।

भद्र एते कामकु उच्च तिनि हात तिनि पा। सोल आंगुल हाथर्भ सोल आंगुल हाअे। श्रो × × ५४३८६१२३४ । श्रो । ० । ० । (१२६-३२ पृः)

The Nalinibhadra consists of 18 *bhāgas,* the *kainasā* being 3 (half of six).........

This is called the Nalinibhadra......

The *pista* of the Nalinibhadra is 6 ān. high. It should be a Khura *pista*...From the *pista,* the *bāra* should be set back 2 ān.. In the *bāra*, the *pābhāga* is 4³/₄ ān.. The *pābhāga* should consist of five mouldings, the *khurā,* including *muchuli,* is 1 ān. 6 su. ; the *kalasa,* 1 an. 2 su., the *patā,* 12su., the *kani* 12 su., the *basanta* 12 su.. The sum of the five mouldings in the *pābhāga* is thus 4³/₄ ān..

The *talajāngha* is 3³/₄ ān.. In it should be placed *khākharā mundis.*

The *bāndhana* is 1³/₄ ān. high, and is formed of three mouldings. The *barandi* is 9¹/₄ su., the *noli* 9 su. and the *basanta* 9¹/₄ su....

The *upar jangha* is 3³/₄ ān.. In it place a *pitha-mundi.*

The *baranḍa* is $4\frac{3}{4}$ in height. In it there should be ten mouldings. The ten mouldings are of equal height. At first comes the *baranḍi*, which is $7\frac{1}{2}$ su., the *pheni* is $10\frac{1}{2}$ su., the *paṭā* is $10\frac{1}{2}$ su., the *kaṇi* is $10\frac{1}{2}$ su.. the *noli* is $10\frac{1}{2}$ su., the *paṭā* is $10\frac{1}{2}$ su., the *noli* is $10\frac{1}{2}$ su., the *kaṇi* is $10\frac{1}{2}$ su, the *noli* is $10\frac{1}{2}$ su., the *basanta* is $11\frac{1}{2}$ su.. the total height of the *bāṭa* (including the *jāngha*) is $18\frac{3}{4}$ ān..

The *ganḍi* which consists of five *piṭhās* is 20ān. high. The Projection of the *piṭhās* from the *bāṭa* is 2 ān. on each side. The first *piṭhā* is $4\frac{1}{4}$ ān. high (including the *kānṭi*, which is $\frac{1}{2}$ ān.). The batter is $4\frac{1}{4}$ ān.. The second *piṭhā* is set back 2 ān., from the (edge of the) first. The second *piṭhā* is 4 ān. high, including the *kānṭi* which is $\frac{1}{2}$ ān.. The batter up to the base of the *kānṭi* is $3\frac{1}{2}$ ān.. The third *piṭhā* is $3\frac{3}{4}$ ān. high. The big *kānṭi* (which follows now) is 1 ān., in height. The batter up to the *kānṭi* is 5 (?) ān.. The fourth *piṭhā* is set back $1\frac{1}{2}$ ān. from the third. The *piṭhā* should be $3\frac{1}{2}$ ān. high. This height includes that of the *kānṭi*, which is $\frac{1}{2}$ ān. high. The batter is $4\frac{1}{2}$ ān.. The fifth *piṭhā* is set back 2 ān. from the fourth. The fifth *piṭhā* is $3\frac{1}{2}$ ān. high, and its batter is $3\frac{3}{4}$ ān..

From that, the *beki* should be set back $3\frac{1}{4}$ ān.. The *beki*, including the *tripāṭis*, is $3\frac{1}{2}$ ān. high. The *srāhi* is $3\frac{3}{4}$ ān. high. Its projection is $3\frac{3}{4}$ ān.. The *muhānṭi* of the *khapuri* is $\frac{3}{4}$ ān.. behind the edge of the *srāhi*. The *muhānṭi* is $\frac{3}{4}$ ān. high. The height of the *khapuri*, including that of the *muhānṭi*, is $2\frac{1}{2}$ ān., The batter of the *khapuri* should be $2\frac{1}{4}$ ān.. The *ḍori* is $\frac{1}{2}$ ān.. Placed upon it, the *khapuri* is $1\frac{1}{2}$ ān. high, and its batter is $1\frac{3}{4}$ ān..

The *kānṭi* of the *amlā* is set back 1/2 ān., its height being 1/2 ān.. The height of the *amlā* is 1 ān., and its projection 1 1/4 ān.. From the *amlā*, the *muhānṭi* of the *khapuri* is set back 3/4 ān.. The height of the *khapuri*, including that of the *muhānṭi*, is 1 1/4 ān.. The batter of the *khapuri* is 1 3/4 āngulas.

The *pāda* of the *kalasa* is set back 1 1/4 ān. from the *khapuri*, its height being 1 1/4 ān.. After this is the *muchuli*, which is 1/4 ān. high. The *damā* of the *kalasa* is 2 1/4 ān., the *ḍori* 1/4, the *chāngaṛā* 2 1/2. The *ghaṛi* is 1 ān. high ; thus bringing the total height of the *kalasa* to 6 ān..

The total height of the Bhadra is three and three-fourths of a cubit. . .

XVIII. The Khakhara Temple

XCVII. <u>1. DRAVIRA</u> :

(क) द्रविड़ा वड़भिस्तथा। त्रिभिरथ सयुक्त। द्रविड़ा बड़भिभागि। श्री। श्री। द्रविड़ा प्रसाद् समापत। श्री। (पृः ६२)

द्रविभा प्रभकाठि आंगुले १६ दिर्घ गर्भ ए प्रति वार १२ पा ५ जाङ्घ ८ वेरा २ पाखुड़ा २ वरण्डि २ उभा १६ ए उपरे कान्धमुचुलि २ काठि दुइ पा ।।० । कलस २ काण्ठि पा ।।० खाखरामुहुटा आंगुळ २ ।। खाखरा ६ कलस चारि आंगुल ४ कलस दुइ पाख दुइटा सिंघ करिब। गाए एते पदकु ५० बाड़ बाहल ६।। एहाकु भद्र नासि (=स्ति)। अनुरथरे सिखर ति तकु २४ राहारे प्रथमे मुण्डीए लेखाए ४ सेहि तहु सिख ४ (१३५ पृः)

The Dravira and the Barabhi are *triratha*....

The length of the *garbha* of the Dravira should be 16 ān. and the breadth 12 ān.. The *pābhāga* is 5, the *jāngha* 8, the *kerā* 2, the *pākhurā* 2, the *barandi* 2. The *gandi* is 16 ān.. On it is the 'muchuli at the shoulder,' which is 2 ān. in height. Then comes the *kānti* 1/2 ān. high. The *stāhi* (here the term *kalasa* has been used in this sense) is 2 ān., the *kanti* on it being 1/2 ān.. The *muhānti* of the *khākharā* is 2 ān. and the *khākharā* itself 6 ān. high. On it should be placed a *kalasa* 4 ān. high. On both sides of the *kalasa* there should be figures of lions. The total height of the temple is thus 50 ān.. The walls are 6 ān. thick (6 each, or 6 as the sum of two sides ?). This temple has no Bhadra. In the *anuratha*, there should be 24 *sikharas* ; in the *rāhā* 4, at the rate of 1 in each.

2. Barabhi :

(क) बड़भि गर्भ काठ आङ्गुले १६ प्रति १२ पिष्ट ६ पाभाग ६ दुइ जांघ १० बरण्ड ६ पीढ़ा २ गण्डी २० मुचुळि २ श्राहि २ खाखरा १० कलस ५ उआ छिड़िब २ बेदि नास्ति। मुचुळि सरिकि स्राहि मेलाण। स्राहि सरिकि खाखरा मुहुटा। खाखरा छिड़िब अढ़ाइ आंगुळ २॥० लेखाए पा ५ राहारे मुण्डीए नेखाए ४ अनुरथरे तिनि सिखर लेखाए २४ बड़भिभाग १० रथक पा ५ सिखर २४ मुण्डी ८ परिजङ्घपिष्ट।

(रथक) २-१॥०-१॥० (मेलाण) १॥-।॥० (१३४-५ पृः)

The *garbha* of the Baṛabhi is 16 ān. in length and 12 in breadth. The *pisṭa* is 6 ān., the *pābhāga* 6, the two *jānghas* 10, the *baranḍa* 6, the *piṭhā* 2, the *ganḍi* 20, the *muchuli* 2, the *srāhi* 2, the *khākharā* 10 and the *kalasa* 5 in height. The batter of the *ganḍi* is 2 ān.. There is no *bisama* in this temple.

The *srāhi* should project to a point which is vertically above the edge of the *muchuli*. The *muhānṭi* of the *khākharā* should be vertically above the edge of the *srāhi*. The batter of the *khākharā* is 2$^1/_2$ ān. on each side.

In the four *rāhās*, there should be 4 *munḍis*, and in the *anurathas*, there should be 24 in all.

The Baṛabhi temple consists of 10 bhāgas. It is *pancharatha*. It has 24 *sikharas* and 8 *munḍis*. It should be placed upon the Parijāngha *pisṭa*. The ratio of the *rathakas* should be 2-1$^1/_2$-1$^1/_2$ and their projections 1$^1/_2$-$^3/_4$ ān..

3. Kosoli :

(क) कोसोळि भाग ६० रथक ९ शिखर नास्ति रेख गुण खाखरा खाखर ५॥·

(रथक) ५-५-८-८ (मेळाण) ३(?)-१॥०-।॥०-।= (शेष पृष्ठा)

(ग) ए कासोल भाग ६० रथक ९ सिखर नास्ति रेखगुणाघाठ ३० (६८ पृ:)

कोसलिभाग ६० रथक ९ सिखर नास्ति रेखगुलखाखर (रथक) ५-५-४-६-६ (मेलाण) २-१॥०-।॥०-।=)०-(?) (१८२ पृ:)

कोसल भाग ६० रथक ९ सिखर नास्ति रेखगुण खाखर (रथक) ? (मेलाण) २-१-।॥०-॥० (१८३ पृ:)

कोसली भा १८ रथक भा ५ सिखर नास्ति रेखगुणीघाठ ४ (रथक) ३-३-२-३ (मेलाण) २-१-॥० (२०२ पृ:)

The Kosoli consists of 60 bhāgas, 9 *rathakas.* It has no *sikharas.* The *rathakas* are in the ratio of 5-5-4-6-6, their projections being 2-1-$^3/_4$-$^1/_2$ ān..

XIX. Miscellaneous.

XCVIII. Lakshmi-dwara

The main doorway of the temple is called the Lakshmi-dwara or the door of Lakshmi, the goddess of prosperity.

(छ) दुआर ओसार ४ उच्च आठ ८ (१२६ पृः)

द्वार ओसार आ ४ उच्च आ ८ (१६३ पृः)

The door should be 4 ān. wide and 8 in height (in the case of a temple of which the *garbha* is 16 ān. in length).

The term *parichhā* being obscure, it has not been possible to translate the following passages.

लक्ष्मीद्वार ओसार हरि चारि ४।० आङ्गुल पाए। कवाट परिछा उच्च करिब आ १०॥=) विस्वा नवग्रह दुआरे उच्च १३।–) सोल आङ्गुल प्रमाणकु याणी दुआर करिब। सेही लक्ष्मिद्वार उच्च आठ आ ८। (८६ पृः)

रेखगर्भर करिब बतिस भाग ३२ कवाट परिछ तेईसि २३ भाग भांकरे न्देव ३४ भाग। नवग्रह आठ ८ भाग करिब। (२१२ पृः)

XCIX. Torana or the arch

Toranas are usually built near a temple for the ceremony of swinging the idol of the deity.

(क) एवे त्रोणभाग जानि ॥ त्रोणभाग प्रवक्ष्यामि यथाभागन विद्यते आएम त (=त्रय ?) विभागेन विस्तारा चत्रुविधिक्रमात्। उक्षर्ग। त्रोणादे विस्तार ४ ॥

(छ) देवदेउले तोरणा स्तम्भ करिब·· तोरंणाभागपि वक्ष्यामि न भागे ६ मुण्डे मुण्डे पन्घ तथा ।०। हवहारा कथयामि स्वंर्माण सिलिपि राजिम (२६ पृः)

देवदेउले तोरणा करिब···तोरणाभागपि वक्ष्यामि मुण्डे मुण्ड पङ्क तथा ।०। नवहारा कथ्यामि पंमाण सलिपि राजिन न भागे ६ (२३७ पृः)

Erect a *toraṇa* in the temple of the deity. The ratio between the height and the width should be as 3 (?) is to 4. Divide the height into 9 parts of which the foils should be in the ratio of 4 : 3 : 2. Or, divide the height into 11 parts making the foils in the ratio of 4-3-2-2.

C. Stambha

Here the pillars to be placed under the above *toraṇa* are alone described.

(क) अर्द्धखम्बपाद् चौरस छभाग करिब ॥ तिनभाग जाङ्घ करिब । भागे बान्धनो करिब । तिनि भाग उपर जाङ्घ करिब । तिनिभाग पालका करिब । गाए भाग १६ । पाश्वभाग करिब मोट । ४८ ॥ (५९ पृः)

पमन्त खम्बकु पिष्ट उश्च १६ भाग होइब । पिष्ट उश्च येते खम्ब उश्च तेते । उश्च तिनि भागरु भागे मोट होइब खम्ब । ४९ । (६० पृः)

ए खम्त्र श्लोक । ग्रिव संगतभागेन वाणेन गलका तथा । पालका ग्रहभागेन ॥
१० ५ २०
विशभागेन मोदिता । (८० पृः)

खम्भभाग जानिमा । श्लोक । पादेन खुरभागेन न्त्रेभाग जंघास्तका भद्र-रुद्रभागेन । मालभागेन ग्रहस्तथा पाद् ६ दुइ जांघ १६ बान्धना १ वरण ६ ताङ्कमूळवाङ्क मोट ५ कोरभाग कोर १ उपर भाग ४ भाग ४ कोर १ त्रिअवाङ्क ३ कोरपा तिनि पा । (चित्र) (१०१ पृः)

...The *stambha* or pillar should be as high as the *pisṭa* (of the temple ?). The width of the *stambha* will be 3/4 its height (is it the circumference, or the diameter ?). The *pābhāga* of the *stambha* should be square in section and 6 measures in height. Then should come the *jāngha* 3 measures high, then the *bāndhanā* 1 measure, then the *upar jāngha* 3, lastly the *pālakā*, which is 3 measures in height. The total is thus 16.

According to another reading, the *pābhāga* is 6, the two *jānghas* 16, the *bāndhanā* 1 and the *baraṇḍa* 9.

CI. Nabagrahas

On a panel over the lintel of the main doorway, it is customary to carve the images of the nine planets. In the present section, we get a description of these deities.

It may not be uninteresting to note in this connection that there is a miniature votive shrine at Sarnath, where figures of the Sapta-matrikas with those of Bhairaba and Ganesh appear over the lintel. These matrikas moreover have been depicted in a dancing mood.

(ख) ए नवग्रहंक विचार। रवि अग्निकोणरे बसई। एहांकर आयुध पद्म। शुक्लसमान *। एक चक्ररथ। पद्म उपरे पद्मासन। आउ सप्ताश्व। दुइ भुज। पद्मकान्ति। अभयहस्त। १। चन्द्र स्वेतकान्ति विसिस्वरथ गतं। गदाहस्त। मङ्गल रजतकान्ति। चतृभुज। सक्तिशुलं। गदा वरहस्त। बुध पितकान्ति। खड़गचर्म गदाकरहस्त।४। वृहस्पतो पितकान्ति। चतृभुज। दण्डवरा अक्ष-शुत्र कोमण्डल हस्त।६। सनीश्वर नीलकान्ति। गुध्रगत। चतृभुज। शुल-वरगदा। धनुहस्ते।६। राहु नोलकान्ति। वीकरालमुख। चतृभुज। खड़ग-चर्म। शुलवरहस्त।८। केतु धुम्रकान्ति। गदावरहस्त। दुइ भुज ६। (३२-३ पृः)

This is (a detailed description of) the nine planets (*i. e.* of their presiding deities). Rabi or the Sun should be set at the S. E. corner (of the temple). His chariot has one wheel. On a lotus, He sits in the *padmāsana.* And (his chariot has) seven horses. The deity has two arms. His colour is like that of the lotus flower. His hand is disposed in the *abhaya mudrā.* Chandra or the Moon is white in colour......He has a club in one hand. Mangala

is of the colour of silver. He has four arms, having a weapon, a *sula* or spear and a club or *gadā* in the hands, the last one being disposed in the *bara mudrā*. Budha is yellow in colour. He has a sword, shield, club in each hand, the last being disposed in the *bara mudrā*. Brihaspati is yellow in colour. He has four arms. In his hands are the mace, *akshasutra*, *kamanḍalu* and the *bara mudrā*. Sani is blue in colour......He has four arms. In his hands are the spear, *bara mudrā*, the mace and the bow. Rāhu is blue in colour. His face is distorted. He has four arms, with the sword, shield, spear and *bara mudrā* in them. Ketu is of the colour of smoke. He has two arms, in which are the mace and the *bara mudrā*.

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XX. Dictionary of Architectural Terms.

Āmlā, Ālā, Anglā, Āalā, Āmalakya, Amalāna—Fruit of the *Phyllanthus Emblica* ; ribbed structure, of the shape of an extremely flattened spheroid, set above the *beki* in Rekha temple ; *bhumi-a.*, similar structure used to demarcate one *bhumi* from another in *kanika paga* of *rekha gaṇḍi.*

Anurāhā—Second *paga* from centre in *sapta-* and *naba-ratha* temples.

Anuratha, Anartha, Ānortha—Name of 2nd. pilaster, from the central one, in the *rekha-gaṇḍi* of a *pancharatha* temple ; name of 3rd pilaster in *sapta-* and *naba-ratha* temples.

Ā- —Abbreviation of āngulas.

Āngula—Finger ; measure equal to width of one finger ; one-sixteenth of one *hātha* or cubit.

Āsana—Seat ; posture of sitting ; ground-plan.

Āyudha—Weapon ; article held by a deity in the hand.

Bahala—Adj., wide.

Bandha—System of classifying apartments according to their area in square *hāthas* (See XX—XXIII) ; pose of sexual union ; *b.-kāma*, figures in that state.

Banajiba—Wild animal ; *b.-ghaṭita,* adj., adorned with figures of wild animals.

Barajhānji—a water plant ; flower of *b.* carved on jamb of doorway.

Baraṇḍa, Barana—Crowning set of moulding in *bāṛa* of temple.

Baranḍi, barani—The first or lowermost moulding in *bāndhanā* or *baranḍa* ; *bhnmi-b.*, all moulding in *bhumi* of *kanika paga* exeept the *bhumi-amlā* in Rekha temple.

Baṛa-deul—The big temple ; name of Rekha temple.

Bāndhanā—That which binds ; set of mouldings between *jānghas*.

Bāṛa—Wall ; portion between *pisṭa* and *ganḍi* of a temple.

Bedi—Altar ; *bisama* ; a kind of *pisṭa*.

Beka, beki—neck ; portion between *bisama* and *amlā* of Rekha temple ; same between *ganḍi* and *srāhi* of Bhadra ; *amla-b.*, *beki* under *amlā* and above *ghanṭā* of Bhadra temple.

Bhadra—Adj., auspicious ; particular order of temple ; a kind of *pisṭa*.

Bhāga—Division ; specification ; see § XV, XVII.

Bhumi—Plane ; planes into which the body of a temple is divided, e.g, *pisṭa*, *pābhāga* etc. ; planes into which *ganḍi* is divided.

Biswā—One-sixteenth.

Boli—?

Chakaṭā—Level piece of ground ; *ghāṭa-c.*, level platform at the base of *beki*.

Chāngaṛā—Basket ; upper hemispherical portion in the body of *kalasa*.

Chānguṛi—Rim of *kalasa* ; portion between *beki* and *ghaṛi* in *kalasa*.

Chhapara—Roof ; *c.-muhā*, turned towards roof, i.e. skywards.

Chhiṛibā—v. to take off from length or width as height increases.

Dalajharā—Petal ; moulding used in Padmapiṣṭa with such carving.

Damā—Lower hemisphere in the body of *kalasa* ; similar moulding forming part of *kumbha* in *pābhāga*.

Darapani— ?

Deula—Temple ; *d.-chārani,* female singers in temples ; figures of sitting women set on *ghāṭa chakaṭā* apparently supporting *amlā* upon their neck.

Dhāra—Edge : edge carved on *pagas.*

Dirgha—Long ; length.

Dopichhā—Having two backs ; adj. used to describe figures with one forepart, but two hinder parts set at right angles to each other ; *d.-singha,* similar figure of a lion set on *ghāṭa chakaṭā* of a temple.

Drigha—corruption of *dirgha.*

Ḍāli—scroll ; scroll-work.

Ḍori—moulding resembling a cord ; moulding used between two hemispheres of *kalasa* or *kumbha.*

Gainthiāla—Sacred knot tied between garments of bride and bridegroom during marriage ; junction between Rekha and Bhadra temples.

Gaja—Elephant ; *g.-gamini,* frieze consisting of figures of moving elephants ; *g.-sinha,* figure of a crouchant lion upon a prostrate elephant ; *g.-virala, virāla* in which the head of the lion has been substituted by that of an elephant.

Galakā—throat : *beki.*

Gamā—? ; (according to the *silpins* of Lalitagiri) the corbelled arch placed above the lintel on the inner side.

Gambhirā—Sanctuary ; chief room inside temple, where

the image is ; (in Bengal) space between the figure of a deity and the *chālachitra* or background.

Gaṇḍi—Trunk ; tower immediately above *bāṛa* of temple ; in Rekha, portion between *bāṛa* and *bisama* ; in Bhadra, between *bāra* and *beki* ; in Khakhara, portion between *bāṛa* and *kāndha-muchuli.*

Garbha—Womb ; interior ; bed (of a river) ; room inside a temple ; *g.-muda,* course of stones placed over *garbha.*

Gauṛiya—Of Gauṛa (portion of ancient Bengal) ; style prevalent in Gauṛa.

Gelabāi—Scroll with human or animal figures carved alternately on left and right side of it ; *manushya-kautuki.*

Geri—*Muhānti.*

Ghanṭā—Bell : bell-shaped ribbed structure set on *srāhi* of Bhadra temple ; *pancha-g.,* qualification for Bhadra with one set of *piṛhās* ; *naba-g.,* same for one with two sets of *piṛhās.*

Ghāṛa—Shoulder ; portion above *gaṇḍi* ; *g.-chakarā,* horizontal platform at that place.

Ghaṛi—Instrument for measuring time ; truncated cone placed on top of *kalasa.*

Hāṇḍi—Spherical pot ; similar structure placed below *ghanṭā* or *khākharā.*

Hāta, Hātha—Cubit ; unit of measurement consisting of 16 finger-widths.

Jagamohan—That which pleases the whole world ; that which is most pleasing ; name of structure in front of Rekha, usually a Bhadra.

Jalantara—Niche at junction of different *rathakas* in *jāngha.*

Jāngha, Janghā—Shin ; recessed vertical portion of wall

between the projecting elements, namely, *pābhāga*, *bāndhanā* and *baranḍa*.

Jhalama—Amount of projection.

Kākha—Side.

Kalasa—Water-pot; similar structure placed on top of a temple; (rarely) *hānḍi* or the moulding known as *kumbha*.

Kāma—Piece of work; moulding.

Kāndha—Shoulder; portion at the top of *ganḍi*; *k.-muchuli*, *muchuli* placed at that point in a Khākharā temple.

Kani—Moulding of the shape of a V placed sideways; *k.-pisṭa*, particular type of *pisṭa*.

Kanika—Outermost pilaster in the body of a temple; *kanyāsa*.

Kanyā—Daughter; female; female figure; *nāga-k.*, female figure with the lower half of the body like that of a snake.

Kanyāsa—*Kanika*.

Kānṭi—Throat; vertical interval between *piṭhās*, two mouldings or two *poṭalas*.

Kapuri—See *khapuri*.

Kāṭeni—Amount of take-off in width or length; batter.

Kāṭhi—Stick; unit of measurement equal to one cubit.

Kerā—?

Khākharā—Rectangular parallelopiped with vertical sides replaced by an open S-form; *k.-deul*, temple having such structure at the top; *k.-munḍi*, miniature of Khakhara temple used as ornamental motif.

Khapuri—Cranium; structure resembling flattened bell on *amlā*; *ghanṭā*.

Khorā—Foot of an article of furniture; lowermost moulding used in *pisṭa* or *pābhāga* (of a particular shape); *khurā*.

Khura, Khurā—Same as *khorā*.

Khura—A kind of *pisṭa*.

Kona—angle ; corner ; *k.-singha*, figure of a lion placed at the corner of *jāngha*.

Kumbha—Water-pot ; similar moulding used in *pābhāga* ; a kind of *pisṭa*.

Kurma—Tortoise ; a kind of *pisṭa*.

Kuṭa—Mountain ; peak.

Lakhā—Particular ornamental pendant suspended from *chānguṛi* of *kalasa*.

Lakshmi-pāṭa—Lintel (on account of its having a figure ot Lakshmi carved upon it).

Leṭani—? used as adj. for a particular kind of *piṭhā*.

Lahaṛā—Succession of waves ; corbel.

Lahari—Series of waves ; *hangsa-l.*, frieze with figures of the swan.

Manushya-kauṭuki—*Gelabāi* scroll.

Māreni—*kāṭeni* ; batter.

Mastaka—Name coined to denote portion of a temple above *gaṇḍi* and below *kalasa*.

Meṭāna—Projection.

Muchuli—Circular flattened pillow ; similar moulding placed under *kumbha*, *kalasa* or *khākharā*.

Muda—To close ; *garbha-m.*, horizontal course of stones closing *garbha* ; *ratna-m.*, similar course closing room above *garbha*.

Muhānṭi—Short vertical portion at the base of *khurā*, *khākharā*, *khapuri*.

Mukha—Face ; front ; *m.-sāla*, temple placed in front ot Rekha (usually a Bhadra).

Muṇḍi, Muṇḍei—Miniature temple set on wall as decora-

tion; *khākharā-m.*, *piṭhā-m.*, *bajra-m.*, *phula-m.*, same with crown like that of a Khakhara, or Bhadra temple or crowned by ornament known as *bajra* or mass of foliage.

Naba—Nine; *n.-ratha*, a temple having nine pilasters, resulting from four successive projections upon its face.

Nāga—Mythical tribe of serpents; figure, half-man and half-serpent below; *n.-patni*, female *nāga*; *n.-bandhi*, intertwined figure of two or four snakes carved continuously along jamb and lintel.

Nahaṛa—*Lahaṛā*; corbel.

Napungsaka—Hermaphrodite; Rekha without *sikharas*.

Noli—moulding with the edge like that of a semicircle; torus.

Olamba—Corruption of plumb-line.

Osār—Width.

Pā—Quarter; foot; shortened form of *pābhāga*.

Pābhāga—Division corresponding to the foot; set of three, four or five mouldings at the base of a temple (above *pisṭa* or pedestal).

Pachha—Behind; set-back from something.

Pāda—Foot; base; *pābhāga*.

Padma—Lotus; *p.-pisṭa*, pedestal of that name.

Pāga—Segment; segments produced upon face of temple by producing part of it to a more forward plane.

Pāhāntrā—Early morning; twilight (?); demarcated edge of mouldings (through which the moulding seems to fade away).

Pākhuṛā—Petal; petals carved on *khurā*, *ghanṭā*, etc.; *siju-patra-p.*, carving resembling leaves of Euphorbia.

Pālakā—Capital of column (resembling lotus ?) (?); abacus (?).

Pānapatri—Pendant suspended from the *dori* of *kalasa.*

Pancha—Five ; *p.-ratha,* temple having five *pagas* ; *p.-ghanta,* Bhadra temple having one set of *pirhās.*

Parichhā—Jamb (?).

Parijāngha—A kind of *pista.*

Pari—Fairy ; *p.-kanyā,* figure of flying women above central image.

Parirathа—Fourth *paga* from centre in *nabaratha* temples.

Pasibā—To be set back.

Patā—Moulding with a square edge.

Pāta—Flat slab of stone ; *Lakshmi-p.,* slab serving as lintel with image of Lakshmi carved on it ; *Nabagraha-p.,* slab placed above lintel with figures of the nine planets carved upon it ; *parāsa-p.,* course of stone placed across angle of a square room in order to reduce square opening at top into an octagonal opening of smaller dimensions.

Petā—Moulding used in *khura pista* (cyma recta).

Pheni, Phenā—Hood of a serpent ; second moulding in *baranda* resembling same ; beak, with cavetto replaced by cyma recta.

Pherā pakhurā—petals turned upwards.

Pirhā—Flat wooden seat ; elements of which the *gandi* of Bhadra temples is composed ; *p.-deul,* Bhadra temple.

Pistā, Pitha, Pristha—Pedestal (examples, Padma, Singha, Bhadra, Bedi, Suthira, Khura, Kumbha, Parijangha, Kurma).

Potala—Chapter ; group of *pirhās.*

Prati—Width (corruption of Sans. *prastha*).

Pristha—See *pista.*

Pusangkara, Pungsakara—?

Rāhā—Central projected pilaster of a temple.

Rathaka—miniature *ratha* ; *paga*.

Rekha—Order of temple ; *r.-deul*, Rekha temple ; *r.-gunā-ghāṭa, -uāghāṭa, -āghāṭagunāghāṭa*, sum of set-backs of *gaṇḍi* from *baraṇḍa*, batter of *gaṇḍi* and that of *bisama* or only batter of *gaṇḍi* (?).

Saṛhai—Cocoanut shell ; element below *ghanṭā* in Bhadra temple ; same above *beki* in Khākharā temple.

Srāhi—also called *Saṛhai, Hāṇḍi*.

Sikhara—Miniature of Rekha temple used as ornament on body of Rekha temple.

Singha—Lion ; *s.-pisṭa*, a kind of *pisṭa* ; *s.-āsana*, seat of the deity ; *dopichha-s.*, lion set at corners with one fore-part and two hindparts set at right angles to each other; *gaja-s.*, figure of triumphant lion sitting upon prostrate elephant ; *s.-virala*, figure of triumphant lion standing on two legs upon prostrate demon or elephant.

Stambha—Pillar.

Suthira—having stability ; a kind of *pisṭa*.

Ṭānku—Particular ornament set at the edge of mouldings or *piṛhā*.

Toraṇa—Arch.

Tripāṭi—projected borders at upper end of *beki*.

Uā—*Rekha-gaṇḍi*.

Uchharga—Height.

Virāla—Figure of rampant lion standing, with head turned backwards, upon prostrate elephant or demon ; *gaja-v.*, *nara-v.*, same with the head of a lion replaced by that of an elephant, demon (corruption of Sans. *Vyāla*, terrible ?).

Appendix A.

Classification of Rekha temples having three elements in their *bāṛa*.

We have already seen that Rekha temples can be roughly divided into two classes : one having three and the other five elements in its *bāṛa*. Of these the former seems to have been the earlier type, while the latter was apparently evolved at a later date. It has appeared from certain observations in Bhubaneśwar that the first type of Rekha temples can be further divided into two sub-types. It is the object of the present appendix to describe those two types without reference to the relative dates of their origin. The question of their evolutionary sequence has to be postponed from present consideration as that cannot be undertaken before the chronology of the temples of Orissa has been satisfactorily determined. With regard to the classification even, we shall have to confine ourselves to such features as our observable with the naked eye, we shall not be able to use the quantitative relations subsisting between different elements of the temples as no data are available on that subject. Investigators favoured with more leisure and ampler resources will have to take up the task of measuring the elements of these temples in the light of the *Śilpaśāstras* and then improve the classification which is now being tentatively offered here.

The largest number of Rekha temples having three elements in their *bāṛa* is to be found at Bhubaneśwar in the Puri district. Many of these are in ruins, while some of them display a type of sculpture which is presumably more ancient than the sculptures of Mukteśwara or Liṅgarāj. In one of them, the Paraśurāmeśwara temple, we come across an inscription dated by the late Prof. R. D. Banerji as belonging to the eighth century A. D.* So far no temple of an equal date has been found in Orissa which displays five elements in its *bāṛa*, which was so characteristic of later times. These temples can, therefore, be held to have been introduced into Orissa before temples having five elements in their *bāṛa* had come into being.

The first feature that marks all temples having three elements in their *bāṛa* is that there is a depression in them which marks off clearly the *gaṇḍi* from the *bāṛa*. This depression is never present in temples of the second order in Orissa. The depressed portion may or may not be ornamented with human figures or figures of other designs. When we come to details, we find that these temples can be sub-divided into two sub-types, in one of which the *gaṇḍī* is divided by *bhūmi-amlās* into several *bhūmis*, while in the other, the *ganḍi* is absolutely plain without any *bhūmi* divisions in it at all. We shall call these two Types A and B respectively. Type A is sometimes accompanied by a rectangular *Jagamohana* as in the temples of Paraśurāmeśwara, Mohini or Uttareśwara, or it might go singly as in Paśchimeśwara or Śatrughneśwara ; Type B, however, always goes

* *History of Orissa*, Vol. II, p. 338.

singly and not in one single case has it been found with a *jagamohana* either of the Paraśurāmeswara or of the orthodox Bhadra type. This may, therefore, be taken as an important feature differentiating the two types from one another.

If we now pass on to further details, we notice first of all that Type A is never set upon a *pisṭa* while Type B may or may not have a *pisṭa* underneath. The *pābhāga* of Type A is very often made up of three mouldings of equal height as in Paraśurāmeśwara. Its *jāngha* is plain, but one *muṇḍi* or *śikhara* is usually set upon it in the *kanika-paga*. The *gaṇḍi* is divided into several *bhūmis* by *bhūmi-amlās*, which may be round or square in cross-section. Each *bhūmi* is composed of a number of *bhūmi-baraṇḍis*, the number of the latter being usually four. The uppermost *baraṇḍi* is smaller in height than the other three, while a *bho* surmounted on the third *bhūmi-baraṇḍi* reaches out so as to touch the fourth one with its crown. Each *bhūmi* is thus constituted by three and a half *bhūmi-baraṇḍis*, so to say.

The *bisama* on the top of the *gaṇḍi* is not divided into *pagas* as the *gaṇḍi* itself. The *rāhā-paga* is highly projected on each face of the temple, but the frontal one shows a greater projection on part of its body up to a certain height of the *gaṇḍi* than those on the other three sides. Type A is generally *tri-ratha* in plan and rarely *pancha-ratha*. Type B, however, is as frequently *tri-ratha* as *pancha* or *sapta-ratha*.

The *khapuri* of Type A is surmounted by a *kalasa* or by a cylindrical object, the name of which yet remains to be

J. B. O. R. S., Vol. XV, p. 74.

discovered. This object has been identified as a *liṅgam* by Prof. Banerji, but the identification seems to us extremely doubtful. On the top of a ruined temple situated in the north of Kotitirtha in Bhubaneśwar, this object is found to be a cylindrical structure, a foot or so in height, the upper half of which is circular and the lower octagonal (hexagonal ?) in cross-section. The upper portion is carved up into a band surmounted by a short *amlā* from which it is separated by a well-marked depression. In the temple of Siddheśwara in Baudh, where Prof. Banerji discovered it, the upper half of the object has been left plainly circular. This might have given him the impression that it was a *liṅgam.* On the banks of the Ravi at Bajaura in the Kangra district, we find a similar object which had once crowned some *tri-anga* Rekha temple at that place. That object is similar to the object in question, but it is there cut up into various designs, in such a manner that any identification of it with a *liṅgam* is rendered impossible. Whatever might be its name, we find that it is never present in temples of Type B which are uniformly surmounted by a *kalasa* of the usual design.

There is an interesting feature connected with the iconography of temples of Type A. We notice first of all that *virāla* figures, which are prolific in the later temples of Orissa, are entirely wanting in their case. So also are *śikharas* of the *khākharā-muṇḍi* variety. Amorous scenes are depicted, but nowhere with the same amount of openness as in the late temples.

Let us now put together in tabular form the characteristics of the two types of *tri-anga* Rekha temple for facility of comparison.

Type A may or may not be accompanied by a *jaga-mohana* of the Paraśurāmeśwara type.

1. Absence of *pisṭa.*
2. Generally *tri-ratha*, rarely *pañcha-ratha*, never more than that.
3. *Pābhāga* composed of three equal mouldings generally, among which the *kumbha* moulding is replaced by a *noli.*
4. *Jāngha* plain, with inset of *muṇḍis.*
5. *Bhūmi-amlās* in *kanika-paga*. The *amlā* may be square or round. Four *bhūmi-baraṇḍis*, of which the highest two are clasped together.
6. *Bisama* without *paga* divisions.
7. Frontal *rāhā* shows extreme projection. It is usually surmounted by a medallion with the figure of some deity set within.
8. *Khapuri* may or may not be present.
9. *Kalasa* or the cylindrical object on top.

Type B always goes singly.

1. *Pisṭa* may or may not be present.
2. *Tri-ratha*, *pancha-ratha* or *sapta-ratha.*
3. Plain *ganḍi.*
4. *Kalasa* present, but never the other object.

At Bhubaneśwar, the following temples belong to Type A, but the list must not be taken to be exhaustive: the ruined temple to the north of Kotitirtha, Paśchimeśwara, Paraśurāmeśwara, Mohini, Mārkaṇḍyeśwara, Uttareśwara, Gauri-Śankar-Ganeṣ, Bāgheśwara, Biśweśwara, three ruined temples beside Rāmeśwara. The following temples belong to Type B: an empty temple to the west of

Sobhaneśwara, Kotitīrtha, Beleśwara, Tāleśwara, Chakreśwara and Mangaleśwara.

It would be interesting to compare these temples of Bhubaneśwar with those situated in other parts of Orissa. The temples of Baudh as photographed by the late Prof. R. D. Banerji show that all of them belong to Type A of our scheme. Two of them, namely Siddheśwara and Nīlmādhava, have *jagamohanas* of the Paraśurāmeśwara type, while that situated in the N. W. corner of Rāmeśvara in Baudh is not accompanied by any *jagamohana*. The ground-plan of this temple is unlike that of the temples of Bhubaneśwar, being formed by two intersecting squares, instead of the usual square, the sides of which have been partly projected forward. But this temple presents one feature which is interesting from another point of view. Underneath the frontal *rāhā*, there is a porch supported by two short pillars. This is a feature found rarely in Orissa, but present quite commonly at Osian in Rajputana and different portions of the Punjab Himalayas. The temples of Sāripalli in Vizagapattam and those in the Mahanadi valley in Orissa have to be examined carefully in this connection.

Another ancient site of temple-building in Orissa seems to have been Khiching in the State of Mayurbhanj. Although the place is now entirely in ruins, still it is very interesting to find among the existing ruins, examples of both the types of temples we have described in connection with Bhubaneśwar. The temple of Kutaitundi belongs to Type A, while that of Chandraśekhara belongs to Type B. Kutaitundi has a *pābhāga* composed of four mouldings as in the ruined temple to

the west of Sobhaneśwara at Bhubaneśwara. The *gaṇḍī*, however presents a feature which is to be met with nowhere else in Orissa. Instead of three and a half *bhūmi-amlās* we find here only two *bhumi-amlās* and a half. The Chandra-śekhara temple presents another interesting feature, namely, that its *kanikapaga* in the *bāṛa* has been ornamented with a number of pilasters instead of with *muṇḍis* of the usual type. This equates it with the Rekha temples of Manbhum rather than with Orissa, for it is in Telkupi in Manbhum that we find this feature occurring once more.

We thus find that although the two temples of Khiching present features in common with those of Bhubaneśwar, yet they present features which display a certain originality of design. Mr. Chanda's study of the sculptures of Khiching led him to the conclusion that Khiching was to be regarded as a semi-independent centre of Art having affiliations with Gaur, Magadha and Orissa, but also possessing certain characters distinctly of its own. The same might be said with regard to Architecture, but with this reservation that the originality displayed in this case did not express itself in as vigorous a form as in the allied field of sculpture.*.

* The two temples of Khiching have been recently restored with great care under the able supervision of Mr. Sailendra Prasad Bose of the Mayurbhanj Archaeological Survey. A motor road has also been constructed connecting Khiching with the Chaibassa-Jajpur Road. This important place has thus been made easily approachable, for which thanks are due to the State of Mayurbhanj.

Appendix B.

An attempt at the restoration of the text of *Bhubanapradipa*.*

ऋषिरुवाच—

श्वेतवर्णा ब्रह्मभूमिः रक्तवर्णा च क्षत्रिया ।
पीतवर्णा भवेद्वैश्या शूद्रा च कृष्णवर्णिका ।
कषाया ब्राह्मणभूमिः क्षत्रिया पीतका तथा ।
अम्लं च वैश्यजातीनां शूद्राणां मधुकं तथा ॥
आज्यगन्धे भवेद्ब्राह्मी रजोगन्धेन क्षत्रिया ।
क्षारगन्धे भवेद्वैश्या शूद्राच विष्ठागन्धिका ॥
गन्धहीना यदा भूमिः [यो चिनन्ति त्रिदो मे ?]
श्रामयेत्तु हलन्ततः तिलकं परिवापयेत् ॥
त्रिरात्रे ब्राह्मणभूमिः क्षत्रियाचतुरात्रतिः ।
पञ्चरात्रे भवेद्वैश्या षष्ठे शूद्रानी एव च ।
ब्राह्मणस्य चतुर्भूमिः क्षत्रियस्य त्रयी स्मृता ।
वैश्यस्य द्वयमाश्रयः शूद्रस्यैका प्रकीर्तिता ॥
ब्राह्मणस्य यत्रा भूमि क्षत्रियः प्रियमिच्छति ।
स ततो निधनं याति यमागतिः······ ॥

* My thanks are due to Profs. Probodh Chandra Bagchi and Priyaranjan Sen for considerable help rendered in connection with the present reconstruction.

क्षत्रियस्य यदा भूमिं वैश्यः स्वप्रियमिच्छति ।
स तत्र निधनं याति गिरिः वज्रहत इव ।
वैश्यसत्वां यदा भूमिं शूद्रश्च प्रियमिच्छति ।
स ततो निधनं याति गिरिः वज्रहत इव ॥

V. अतःपरं प्रवक्ष्यामि गृहकार्य्यमसंशयम् ।
यदि कुलं शुभं वहेत् तदा भुवनमाचरेत् ॥
आयतं चतुरस्रन्तु वृत्तं भद्रासनं तथा ।
चक्रं विषमबाहुस्यात् त्रिकोणं शकटाकृति ॥
दण्डं च प्रणवमूर्त्तिं गृहदं [?] व्यजनं तथा ।
कूर्म्मपृष्ठं धनुर्ज्यायं सूर्यचक्रन्तु षोड़श ॥

VI. आयते सर्व्वसिद्धिश्च चतुरस्रे धनागमः ।
भद्रासनं कृतार्थाय वृत्ते पुत्रविवर्द्धनम् ॥
चक्रे दारिद्र्यरोगश्च [शोकं विषमबाहुके] ।
राजभयं त्रिकोणे स्यात् शकटे च धनक्षयः ॥
पशुदण्डि तथा दण्डे प्रणवे नेत्रनाशनम् ।
अर्थनाशो वृहन्नृपे न सहन्ति गृहे भार्य्याः ॥
व्यजने विद्यानाशनं कूर्म्मेन धनपीड़नम् ।
सूर्ये धनक्षयं विद चापे चोरभयं भवेत् ॥

VII. सूत्रपातं प्रवक्ष्यामि शुभस्तम्भ[स्य धारणे ?] ।
सूत्रस्य छेदनाद् ध्रुवं मरणं याति मानवः ॥
सूत्रविस्तार्यमाणेन शङ्खशब्दो यदा भवेत् ।
देवभूमिर्भवेत् तस्य मानवो वर्ज्जयेत् सदा ॥
सूत्रविस्तार्य्यमाणेन महावातो भवेत् यदि ।
वर्ज्जयेत्तादृशीं भूमिं वाताहतो भवेत् तदा ॥
सूत्रविस्तार्य्यमाणेन शिलाघातो यदा भूमौ ।
वर्ज्जयेत् तादृशीं भूमिं भीमो नाशो भवेत् तदा ॥

सूत्रविस्तार्य्यमाणेन उत्तरे गावहः [?] श्रुते ।
विसृष्टश्रो तदा भूमिः वर्ज्जयेत् तां··· ॥
सूत्रविस्तार्य्यमाणेन महाशब्दः (?) श्रूयते यदि ।
देवभूमि विजानीया मनुष्यस्तत्र वर्ज्जयेत् ॥
सूत्रविस्तार्य्यमाणेन मानवशब्दः (?) श्रुयते यदि ।
वर्ज्जयेत् तादृशीं भूमिं मरणं तत्र निश्चयम् ॥
सूत्रविस्तार्य्यमाणेन गीतशब्दः श्रुतो यदि ।
एषा भूमिः कुबेरस्य धनधान्यबहुपुत्रिका ॥
सूत्रविस्तार्य्यमाणेन दहनं यदि दृश्यते ।
वर्ज्जयेत् तादृशीं भूमि देशं तं परिवर्जयेत् ॥
सूत्रविस्तार्य्यमाणेन मानुषे रोदिते यदि ।
... ... ॥
सूत्रविस्तार्य्यमाणेन श्वानभिः रुदिते यदि ।
... ... ॥
सूत्रविस्तार्य्यमाणेन मुण्डमुण्डो यदि भवेत् ।
मुण्डस्तत्र विजानीयात् नेक्षते वास्तुलक्षणं ॥
सूत्रप्रसार्य्यमाणेन महावृष्टिः भवेत् यदि ।
धन्यधान्यं भवेद् वास्तु सुलक्षणं भवेत् तदा ॥
... ... ।
... ... ॥

VIII. वामेन शयते नागः पश्चाशाकोटिमायतः ।
अनन्त इति आख्यातः पृथिवी जायते सदा ॥
भाद्राश्विनकार्तिकेषु शिरो नागस्य पूर्व्वके ।
दक्षिणे उदरस्यैव पृष्ठतस्यैव उत्तरं ॥

पश्चिमे स्वपुच्छस्थितं आग्नये सर्व्वलाङ्गुलं ।
त्रिभिर्मासैः सुनिश्चलं ... ... ॥
मार्गशिरे पुष्यमाघे शिरो नागस्य दक्षिणे ।
पश्चिमे उदरश्चैव पृष्ठतश्चैव पूर्व्वके ॥
उत्तरेन पुच्छघातं नैऋते सर्व्वलाङ्गुलं ।
फाल्गुने चैत्रवैशाखे शिरो नागस्य पश्चिमे ॥
उत्तरे उदरश्चैव पृष्ठतश्चैव दक्षिणं ।
पूर्व्वस्यैको यदा पुच्छः वायव्ये स्थितलाङ्गुलं ॥
जैष्ठाषाढ़श्रावणेषु शिरो नागस्य उत्तरे ।
पार्श्वे तु उत्तरश्चैव पृष्ठतश्चैव पश्चिमं ॥
दक्षिणे तु यदा पुच्छं ईशाने सर्व्वलाङ्गुलं ।
त्रिभिः मासैः सुनिश्चलं······॥

IX. अहिधरो महिराजा नित्य······भ्रमन्ति ।
चलितचरणदिने अष्टत्रिभिः गतश्च (?) ॥
दीपहतपरिसंख्या चलति एकपादेन ।
त्रिभिः त्रिभिः त्रिभिः मासैः······ ॥

X. गृहस्य यतः हस्तश्च चतुरस्रम् भवेद् यदा ।
नागस्तत्र प्रमाणश्च पृष्ठतो लाङ्गुले मुखे ॥
नागस्येते यत्र हस्तश्च भागस्तस्य कारयेत् तथा ।
भागस्यत (?) तालमेको शिरसा द्विगुणं तथा ॥
तालमेको फणाभागः द्वितालं हृदयस्तथा ।
त्रितालमुदरश्चैव चतुस्तालं नाभिदेशके ॥
हृदये पञ्चतालश्च षष्ठतालश्च जानुजङ्घने ।
सप्ततालं [कटिदेशे ?] पुच्छे तु चाष्ट मेव च ॥

XI. दारापुत्रप्रणाशो भवति च खनने मस्तके नागराजः ।
श्रीः सम्पत्ति प्रभुत्वं यदि हृदि जठरे सर्व्वभोगैः कपेतः ॥

जान्वोः दीर्घप्रवासी क्षयमपि जघने पुच्छदेशे च मृत्यु ।
नाभौ क्षीणं त्वरातेरतिशयशुभदो गुह्यदेशे च रोगे ॥

XIII. चैत्रे च व्याधिरायाति वैशाखे धनसम्पदः ।
ज्यैष्ठे पशुचौर्य्यश्च आषाढ़े पशुनाशनं ॥
श्रावणे बहुहानिश्च भाद्रवे हानो रोगिणः ।
आश्विने जना नश्यन्ति कार्त्तिके धनलाभकः ॥
मार्गशिरे बहुधनं पौषे च तस्करं भवेत ।
माघे बहुशोकश्च फाल्गुने बहुपुत्रकं ॥

XIV. शुक्लपक्षे भवेत् सौख्यम् कृष्णेण तस्करो भवेत् ।
... ... ॥
शशिः क्लेशो दारिद्र्यश्च भास्करः शुभदायकः ।

XV. अग्निभयः रविपुत्रे ... ... ॥
बुधगुरुशुक्रवारेण गृहकार्य्याणि कारयेत् ।
...... पञ्चमोच्चाटनं तदा ॥
चौरभयो दशम्याश्च एकादश्याम् नृपभयः ।
अमायां वै पतिनाशः भार्य्यानाशस्तु पौर्णमास्यां [?]
नवमीं परिवर्ज्जयेत् नन्दा अर्धक्षयं यातु [?]
भद्राद्धं परिवर्जयेत्

XX. दीर्घमायतहस्तश्च प्रतिहस्तेन गुणयेत् ।
अष्टभिर्हरयेत पिण्डं शेषो बन्धस्य उच्यते ॥

XXII. ध्वजे देवगृहं कुर्य्यात् धूम्रेण होमशालिका ।
सिंहेन श्रीघरं चैव शुनेन कूटशालिका ॥

वृषेणान्तःपुरं (?) कुर्य्यात् खरेन अश्वशालिकां ।
गजे रत्नघरं कुर्य्यात् ध्वाङ्क्षे(ण) शस्त्रशालिकां ॥

XXIII. ध्वजेन पश्चिमं द्वारं उत्तरे सिंहमेव च ।
पूर्व्वद्वारे वृषश्चैव दक्षिणे गज एव च ॥
ध्वाङ्क्षेण नैऋ तं द्वारं ध्वजेन वायवस्तथा ।
ईशाने श्वानपुत्रश्च खरे च द्वारमाग्नेयं ॥

XXIV. अष्टभिर्हरते पिण्डं ऋक्षभागेन हारयेत् ।
शेषमंशं विजानीयात् अश्विन्यादिक्रमेण च ॥

XXV. अष्टभिर्गुण्यते पिण्डं षष्टिभागेन हारयेत् ।
शेषमंशं विजानीयात् ततो जीवनमुच्यते ।
जीवनस्य देवहारि······ उच्यते ।

...

जीवनस्य पञ्चहारितेंशं (?) मृत्यु रुच्यते ।
पृथिवी आप आकाश वायुस्तेज स्तथैवच [?] ॥

XXVI. ऋक्षं चतुर्गुणं कुर्य्यात् नवभागेन कारयेत् ।
शेषमंशं विजानीयात् तस्करादि ज्ञातं बुधैः ॥
ऋक्षं वायुः हरेत् चैव शेषो नागश्च उच्यते ।

XXVII. अनन्तो वासुकिश्चैव तक्षकः कर्कटस्तथा ॥
शङ्खो कुलिकः पद्मश्च महापद्म नागा अष्टैते ।

XXXI. धनुश्छत्रपताकादिदर्शने प्रीयते यदा ।
प्रासादभवने दृष्टम् आयते श्रीसमाचरेत् ॥
क्रीडन्ति बालका यत्र स्वामी तत्र मने स्थितः ।
तत्र कृतं विजानीयाः नमस्कारं कदाचन [?] ॥

XXXII. धर्म्माधर्म्मं विजानीयात् तत्र कालेन सिद्ध्यति ।
शुभाशुभतारकाणि शिष्टदुष्टानि कर्म्माणि ॥
सर्व्वलक्षणसम्पूर्णं सर्व्वाभरण-भूषितं ।
दिव्यवसन-परिधान्य [?] शुभस्तत्र न संशयः ॥

XXXIII. दधिदुग्धयवधान्यं शर्करां तण्डुलं तथा ।
श्रीफलं वदरश्चैव चन्दनं वासयुग्मकम् ॥
अलंकृतं धूपदीपं अक्षतपूर्णकुम्भकम् ।
रसयवतिलपुष्पं एतकं शङ्कुलिङ्गी (?) ॥

XXXIV काष्ठ ईष्ट तनुसान (?) चास्थि······।

... ...

XXXV. भूतानि राक्षसाश्चैव ये च तिष्ठन्ति खेचराः ।
ते सर्व्वे प्रतिगच्छन्तु वास्तु गृहवरकं शुभम् ॥
बाहुमूले खनेत् भूमिं वास्तुरस्तु चतुर्द्दश ।
तत्र साध्ये स्थिता लक्ष्मीः ... ॥
बहुक्षता बलक्षता सुमेधा सुपथप्रिया ।
अमृतमुखी सुमति सुगन्धि कालनेमिका ॥
स्तम्भ स्तम्भ महास्तम्भ चारुचामरदेवतम् ।
ईशाने अर्द्धकुपिते स्थिरा भवन्तु सर्व्वदा ॥
धनपुत्र कलत्रश्च यावत् चन्द्रार्कमेदिनी ।
स्वभावे चञ्चला देवि ममगृहे स्थिरा भव ॥
वसुमति देहि स्थानं सर्व्वद्रव्यसुशोभनम् ।
गृह्णाति शङ्कुली स्वामी आयते शुभदायके ॥

XXXVII. यत्र पिशुनवृक्षस्तु डालोडालोम्ब केशराः ।
पुंनागः सरलश्चैव नारिकेलः प्रियङ्गुमः ॥
मसिदानवृक्षाम्र क्षत्रिकारक्षता चन्द्रिका ।
जुगादि जम्बुकाचैव नवधा कुशाचम्बिका ॥

नारङ्ग श्रीफलंश्चैव प्रमुखि मातृभूमिषु ।
अमेच वलोकानेन...............
....
कण्टकी श्रीमूली चैव अमलान् परिवर्ज्जयेत्
वर्ज्जयेत् पूर्व्वानश्वत्थान् पलाशनि च दक्षिणे।
सद्यानं पश्चिमे रोगे उडुम्बरमथोत्तरे ।
ईशाने रक्तपुष्पञ्च अग्नये क्षीरिणी तथा ।
नैऋते कन्टकी चैव वायवे शिमूलस्तथा ।
अश्वत्थस्यैव दारिद्र्यं श्लक्ष्मि योगमादिशेत् ।
शेष द्रुसवठवानि (?) धनहानि :भाण्डारे
अग्निशाय रजपूष्पश्च क्षीरलिषु सूतभयं
कटुके रिष्टभयश्च गृहमेदकः शिमूले
चाम्रतिभि पुर्णि स्रवें.........

XXXIX. येन सुत महाराणा विभागं तु कारयेत्
यत्र कोणं विकोणं च विदितो सूत्रधारेण ।
विश्वकर्म्मोवाच । शिल्पिलक्षण विच्छेदं श्रृणु मे ऋषि उत्तमम् ।
आचारकर्म्म स्वस्तिकं.................. ।
नानाशिल्पी प्रमाणश्च प्रसादः नृप भावना ।
ततः कर्म्म प्रमाणञ्च सूत्रधारश्च कारयेत् ।।
हीनाचार्य्यं न कुर्व्वीत हीनशिल्पि न कारयेत्
तत्र कर्म्म विफलन्तु यथा पुंसो नपुंसकाः ।
अर्थहीनः यथा शिल्पी ग्रहहीनस्तथैव च ।
....
यत्र सूत्रं महाराज विकोणकोणशोधितं ।
एवं कर्म्म.........................
यत्र कोणं विकोणश्च विदितम् सूत्रधारेण ।
अर्थहानिः प्रजापीडा नित्यदुःखं समाचरेत् ।।

अर्थहानौ नृपनाशः अर्थहीना तु या क्रिया ।
···········शूलव्याधि मरणं ध्रुवम् ॥
बलहीने महादोषः राज्यराष्ट्रकुलक्षयः ।
शास्त्रहीने तु न कुर्य्यात् कर्त्तव्या शास्त्रदृष्टितः ॥
द्रव्यहीनयजमानस्य मन्त्रहीनस्तु [ब्राह्मणः] ।
शील्पिलक्षणहीनस्य न प्रतिष्ठा समो रिपुः ॥

XLI. स्रवतोऽपि वर्ज्जयेत् कथिते काले गृहे सः ।
ध्रुवं मृत्यु विनिर्द्दिशेत् दीपधूपशत जन्मने [?] ॥
स्रवप्लावी शिल्पीव स्रवदिवापप्लवयः ।
·········दृश्यते पूर्व्वदक्प्लवे ।
अर्थलाभमनु नृप दक्षिणे तु प्रजाहानिः ।
दारिद्र्य दुःखपीड़नं न कृतं गृहकर्म्मानि ।
········· कर्म्मानि स्रमीप्लवते ।

XLIV. उच्चनीचं न कर्त्तव्यं कर्त्तव्या उच्चस्थानयः ॥
अथवा विषमसंकेतः कर्त्तव्या निशिकल्पः (?) ।
पादेन त्रिकोणव्यापी द्वीव्यगुल कल्पितम् (?) ।
स्रातंभाजते उद्देशम् येन भागो विवर्जितः ॥
अथवा जलप्रमाणेन प्रसादद्दोषा भवेत् ।
स्रातमाजलप्रमाणो सकल दोष विवर्जिते (?) ॥

XLV. ग्रहेण ग्रहगुणितानि एवं कोष्ठी चतुर्द्दिगानि ।
दिग्सूत्र परियत्नतः शिलास्थानं प्रकल्पितम् ॥
नव सप्तम पञ्चमेन शिलालक्षणं विहितम् ।
·································
·································

एकशिला एकानने उत्तम कनेष्टाटे (?) ।
शोकशीला मेकशीला शीलाभुवनप्रभृति ॥

XLVI. शोलापूजाविधानम् ।

मुनिरुवाच । शृणु मुने विधिमेकां रुद्रेन यत्तु कल्पिताम् ।

आयामश्चतुस्तालेन तालद्वयेन विस्तारः ॥

बाहुल्यमेकतालेन पूर्वकार्याणि क्रियते ।

सर्वघटविधानेषु शिलादोषविवर्जितः ॥

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भद्रभेदे भवेत् रोगी यत् सत्यं ब्रह्मवदति ॥

XLVIII. अश्वमेधे शतसहस्राणि वाजपेयशतानि च ।

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XLIX. गणेशाय नमः । इति नैमिषारण्ये भुवनप्रदीपे विश्वकर्म्मा-
मुनिसंवादे प्रासादलक्षणम् ।

ब्रह्मजातिः नवरथेन क्षत्रियः सप्तभिस्तथा ।

वैश्यः पञ्चरथे त्रिभिः शूद्रा एक एव च ॥

ब्रह्मजातिप्रसादेन क्रिया [च] यदि कल्प्यते ।

गोविन्दमुखारविन्दं ब्रह्मस्थाने भवेत्तेन ॥

L. पद्मनाम यथापिट्ट सिंहश्चापि विधीयते ।

भद्रवेदीकुम्भकल्याताः सुस्थिरखुरकुम्भो भवेत् ॥

परिजाङ्ग चाष्टपिष्टं नवमे कुर्म्मपिट्ट च ।

LII. सिंहासने सिंहपिष्टं सुग्लाकनिवारणम् ॥

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विधिक्रम विनाशवि सिंहपिष्टं विधीयते ॥

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XVLII. पादभि............................... ।

खुरसः वेदभागेन वेदभागेन कुम्भका ।

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XC. महामेरुमन्दरे चैव कैलासोभद्रकोऽप्यसौ ।

दिविद्दानः केशरो च श्रीवत्सोनन्दीवर्द्धनम् ॥

चित्रकुटः सुवर्णकुटश्च पद्मशिर्ष कीर्त्तिदूषणम् ।

रत्नसुन्दरं त्रिदृष्टेन्द्रम् क्षेत्रभूषणं स दोपम् ॥

सर्व्वाङ्गसुन्दरञ्चैव मेदिनोविजयं तथा ।

श्रीतरु निषसा चैव मूलश्री श्रीवत्समपि ॥

हंसद्रोत्रोदान्याख्याते गरूड़लघुविमानम् ।

अष्टश्री पद्मकारञ्च कल्पतरुः लुप्ताख्ये [?]

कैलासनामानं यन्त्रं रत्नसारं लघुसेकः

माधवी नागरी चैव कोशोळी विराटी तथा ।

प्रवक्षत् समाख्याता वसन्तास्च सुराळ्यः ॥

चतुरस्ते कृते क्षेत्रे इन्द्रभयत्रिवर्ज्जिते ।

द्वात्रिंशभाग आसन नवरथेन भूषिता ॥

कनिककणिक भागो द्वात्रिंशमंशं कारयेत् ।

केन्यासं नेत्रभागेन अनुरथो नेत्रभागेन ।

परिरथो वाणमिते उपरथो भाग मर्द्धकम् ॥

मध्यरथा महर्कन्यसनं । उपरिव मुनोत्रत ।

वदन्ति सप्तमुनयो विश्वकर्म्माप्रसाद ॥ [?]

अथ कैलास भागः ।

कैळासभाग अष्ट द्वाविंशतिः ।

कोणे कोणे वर्ष कारयेत् । कैळासो वसुमायेन ॥

अनुरथं तद्दद्ं परिरथो नेत्रमामर्द्ध ।

उपरथो वानभागेन......

मध्यरथो वानद्वयं कैलासभागस्यापनं ॥
पृथिव्यां मेरुप्रसादं न्यासमङ्गं कारयेत् ॥
चतुरश्रे कृतक्षेत्रे प्रसादम्चत्वेवन्तन । (?)
गोरथमेकमर्द्धञ्च उपरथो वाणभागकं ।
परिरथो रूपकं तथा । गोरथो मृतुभागेन
प्रसादोनवरथेन नितड़भागः समाप्तः ॥ (?)
चतुरश्रे शुद्धक्षेत्रे वसुरामविभाजिते ।
कोणश्चैव रसांसेन स्तम्ममात्रमेकभागेन ॥
देवांशे कणिका भवेत् प्रासादस्तु चित्रकूटः ।
प्रासादः सप्तभिरत्र चित्रकूटः समाप्यते ॥

...

चतुरश्रे कृतक्षेत्रे पञ्चदश भागान कारयेत् ।
गोरथः द्विभागेन प्रकाशे उपरथो स्थितः ।
अनुरथः पञ्चदशभागस्तु अष्टादश कोणपिण्डका ।
क्रमादिघटं कारयेत् । भूमिका क्रमात सर्व्वं ॥ (?)
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प्रसादः क्षत्रिभूषणं सप्तभिः रथैः संयुतः ॥
मन्दरभागः षष्ठ विंशतिः कैलासश्चतुरहारि ।
नेत्रः परिरथो भवेत् । अनुरथस्तुःसामान्यम् । (?)
मध्यरथः परिमाणे रसभागेन कारयेत् ।
रथमध्ये कृत्वासनं सम्भरथञ्च कारयेत् ।
मृतु विधिः कृते क्षेत्रे नेत्रमंशं गोरथे ।
... ...

...

चतुरस्रे कृतेक्षेत्रे अर्द्धः भागः विवर्जितः
कन्यास द्वयभागेन पञ्चभिरथैः संयुक्तः ।
समभागेन कल्पितः वृषभः प्रासादः समाप्तः ॥
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गोरथमेकभागेन एकार्द्धमनुरथं भवेत् ॥
कनिकमेकमर्द्धं स्यात् प्रसादं द्विपद्यं कृतं
मैध्यं क्षेत्रे नदावास्तु तत्रकाल वेवस्तना (?)

XCVI. गोरथं तु गुणांसेण अर्द्धमुपरथो भवेत् ॥
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कुण्डपिण्ड मिद्गोथके (?) उपरथो भवेत् ॥
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कोणपिण्डम् अधिकृतं चतुःपार्श्वैः शिखरानि ॥
यस्य देशे प्रसादे च राजसं तु फलं भवेत् ॥
सुना यत्र मध्यस्थाने चतुर्दशवेतं
द्विभागस्तु अनुरथे मध्यं रसांशेन । केशरीभाग चतुर्द्दश
मृतुकसंकोणपिण्डका ॥ (?)
खुरकुम्भजङ्घास्यात् अवध्या न वरन्डका ।
उभय भारअकिन्ति विचित्रं कर्म्मभाषितम् ।
द्वौपाशा : शिखरः स्यात् चतुर्दिक्षु समन्ततः ।
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XCVII. द्राविड़ा वड़भिस्तथा त्रिभिः रथैः संयुक्ता तु

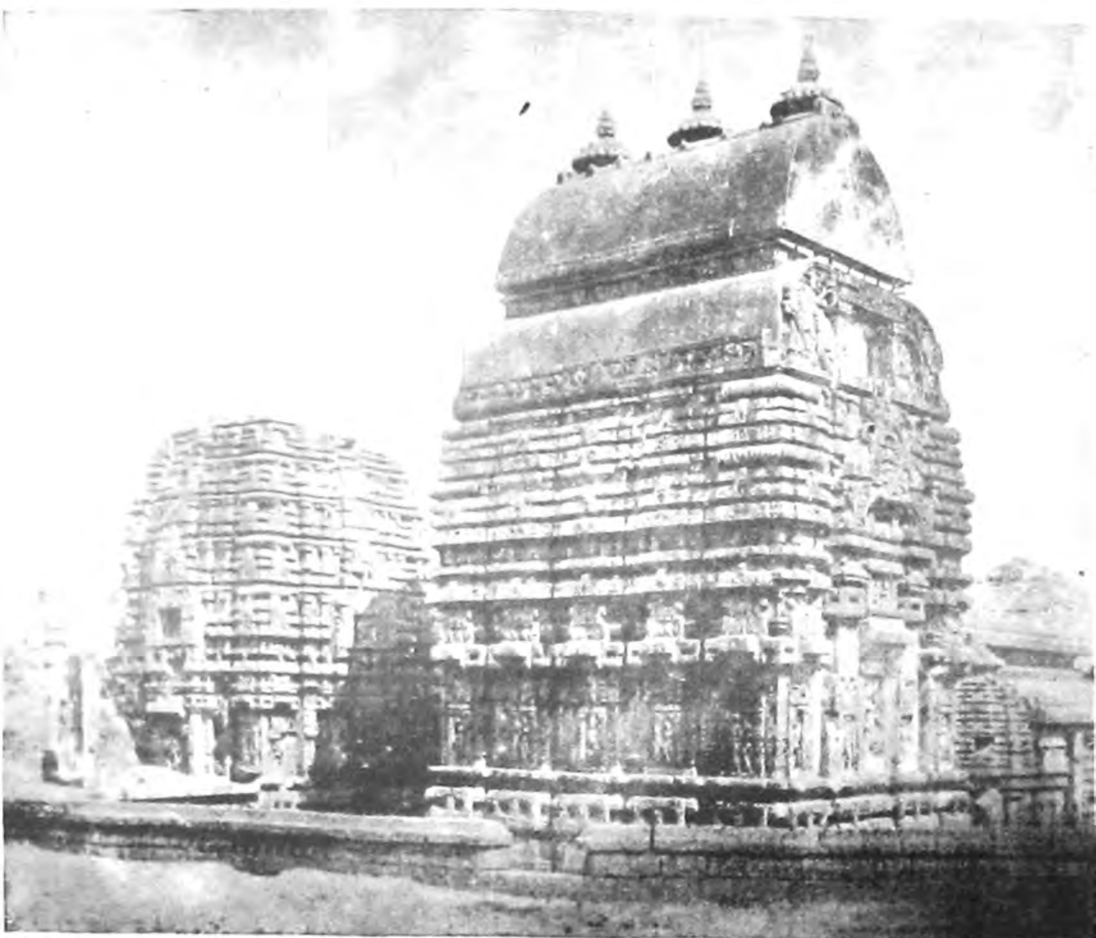
XCVIII. तोरणभागं प्रवक्ष्यामि या भागेन विद्यते ।
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ग्रीवा सप्तभागेन वानेन गोलोक तथा ।
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Temple of Gauri, Bhubaneswar.

Plate 2.



Vaital *devl*, Bhubaneswar.

Plate. 3.

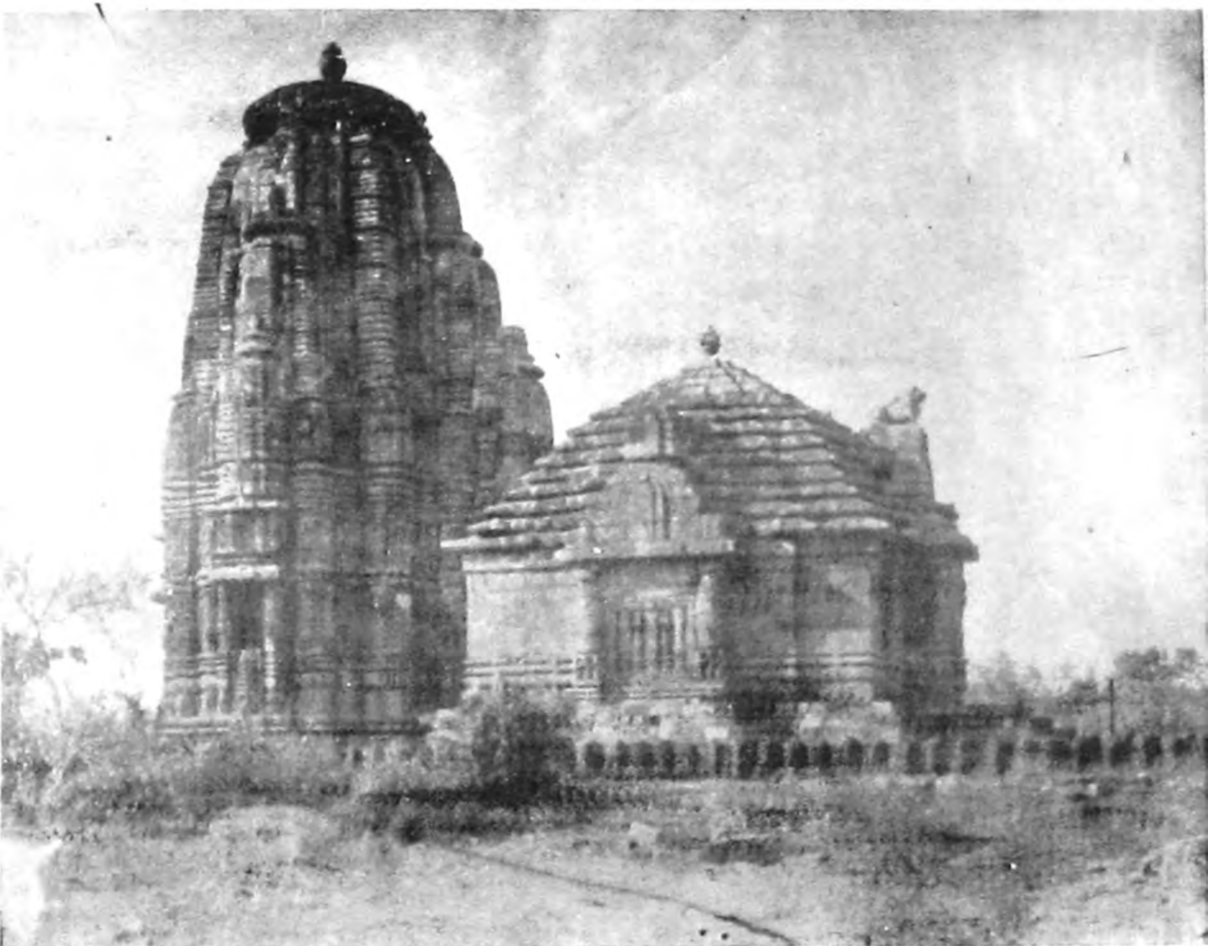


Doorway of Chandrasekhara Temple, Khiching, Mayurbhanj.

Plate. 4.



Torana at Puri.

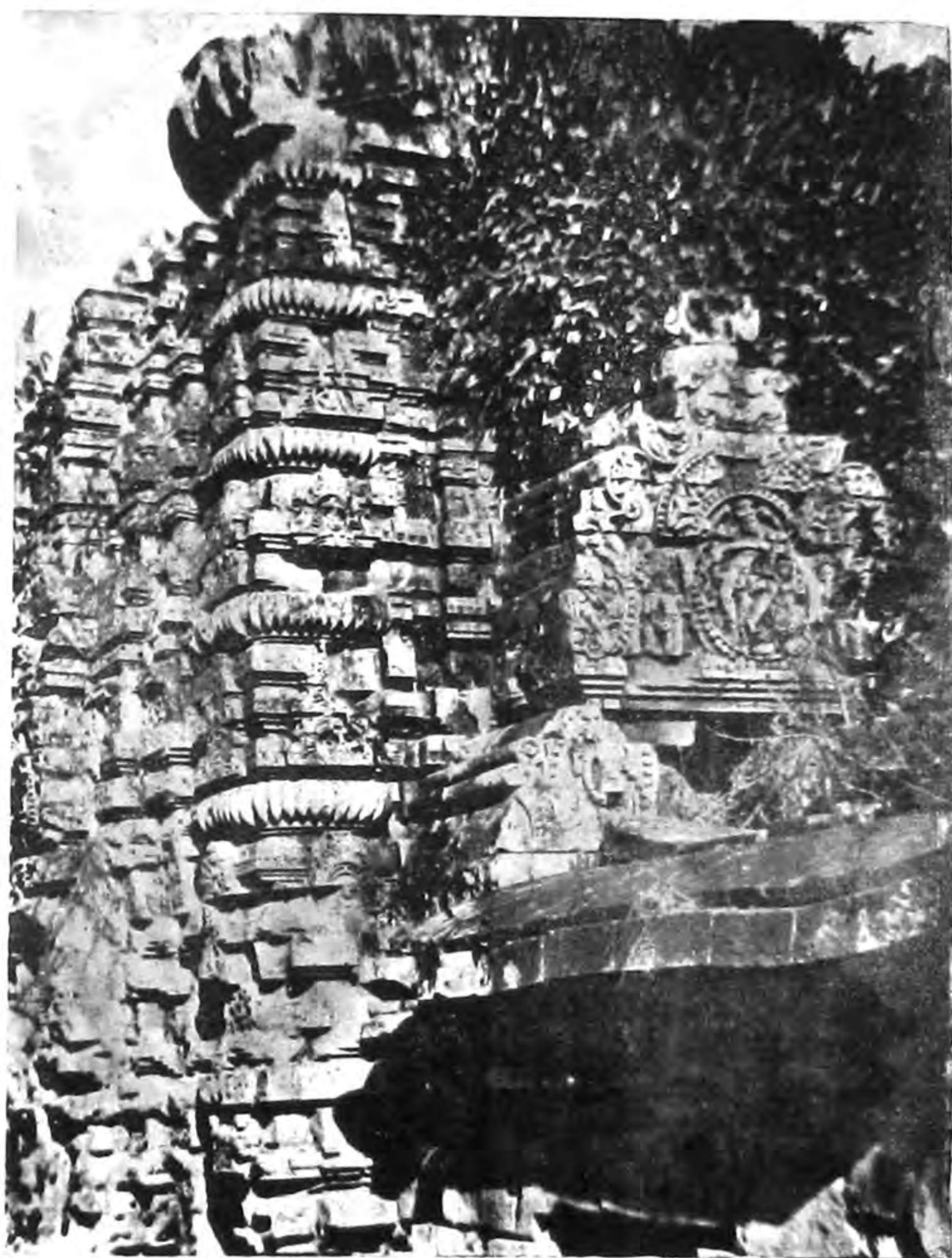


Rajarani Temple, Bhubaneswar.

Plate. 8



Jagadis Temple, Udaipur, Rajputana of. The *Kshetrabhusana* Temple.



Projection on frontal *raha paaa Markandyeswara* Temple, Bhubaneswar.

Plate 14.

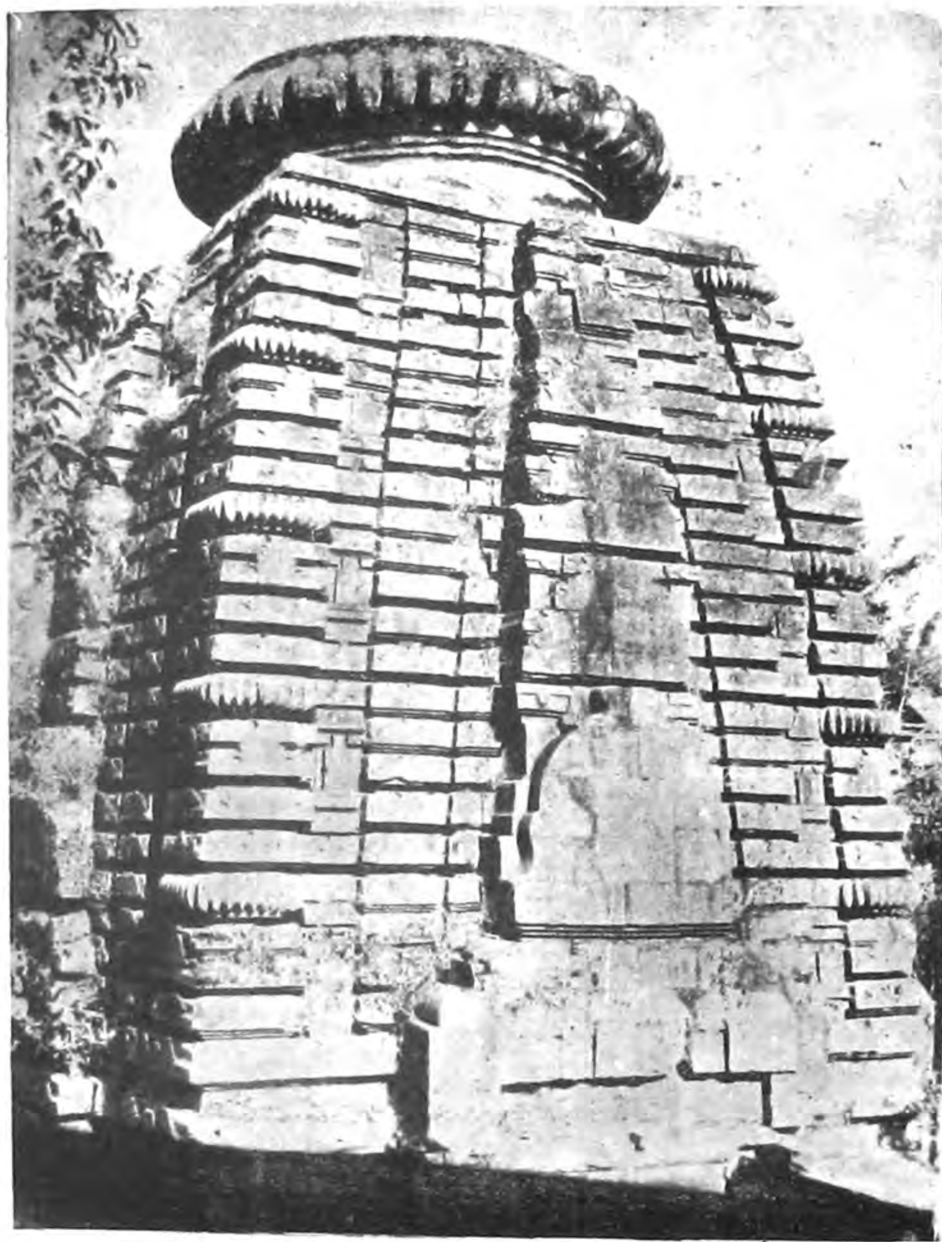


Part of *gandi* of the *Lingharaja* Temple showing *Sikharas* on the Aauratha paga.



Bandhana, Sari Deul, Bhubaneswar.

Plate. 12.

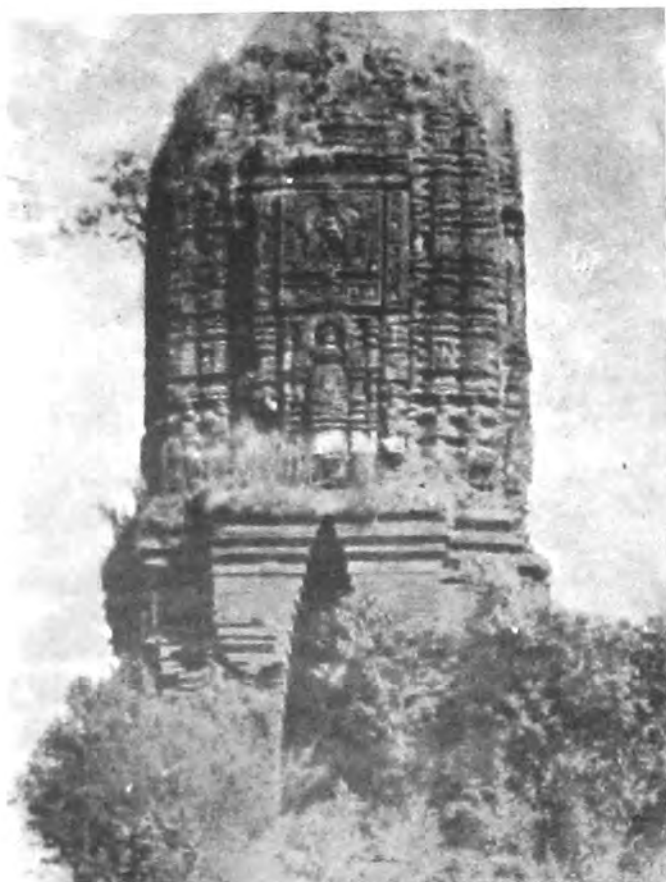


Gandi of Mohini Temple. Bhubaneswar



Ruined Rekha Temple at Telkupi, Manbhum.

Plate.10.



Ruined brick-temple at *Boram*, Manbhum District showing cerbelled arch over doorway.



Corbelled arch above the lintel in a ruined temple near Rameswar, Bhubaneswar.

Plate 16.



Tala *Jangha* and Bandhana with figures of *nara-virula* and *aaia-virala*. Konarak.

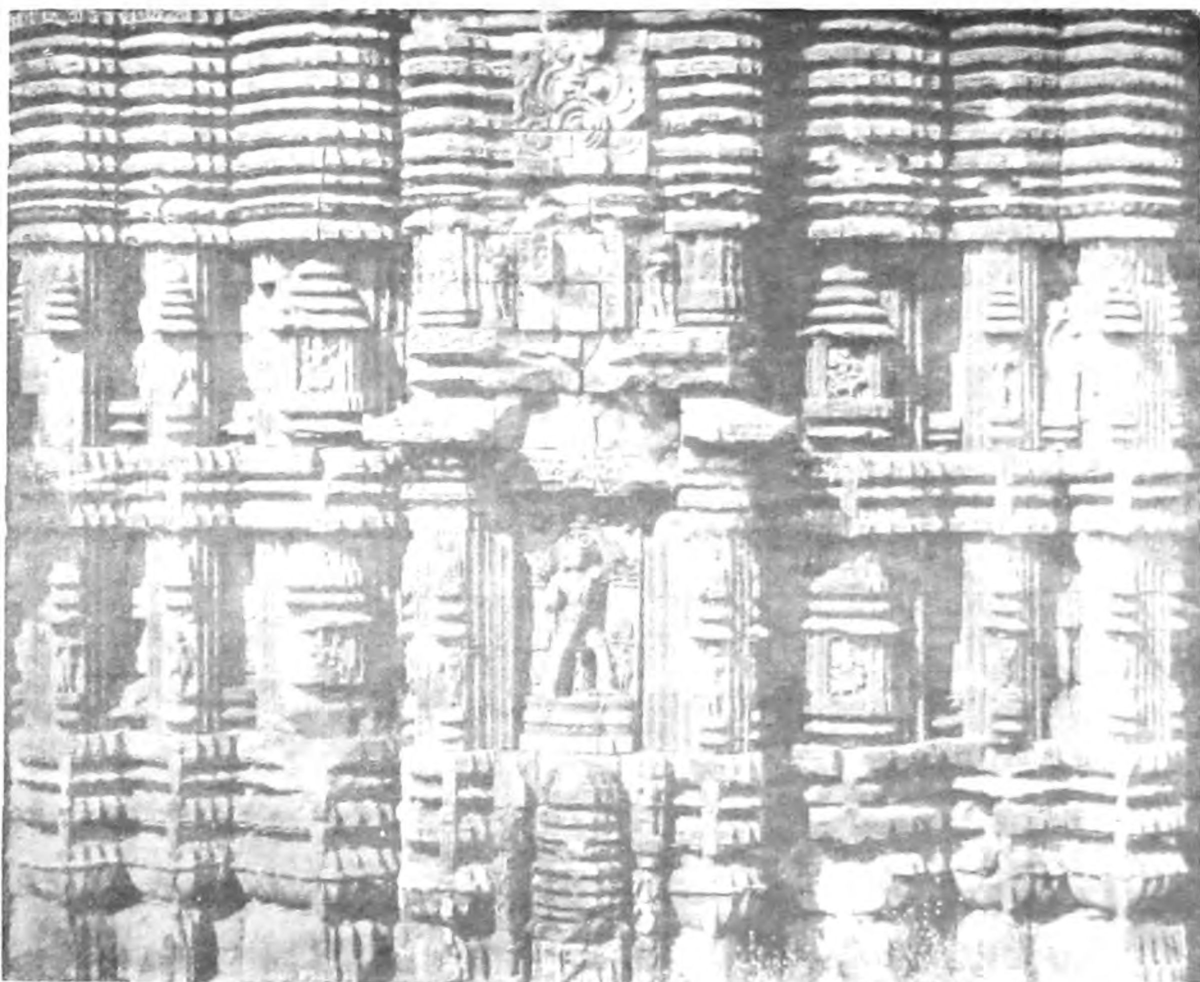


Pabhaga, consisting ot five mouldings *Rajarani* Temple, Bhubaneswar.

Plate. 18.



Pabhaga, consisting of three mouldings, *Parasurameswar* Temple. Bhubaneswar.



Bdra consisting oт *pabhaga, tala jangha, bandhana, upar jangha* and Baranda, *Anantavasudev* Temple, Bhubaneswar.

Plate. 20.

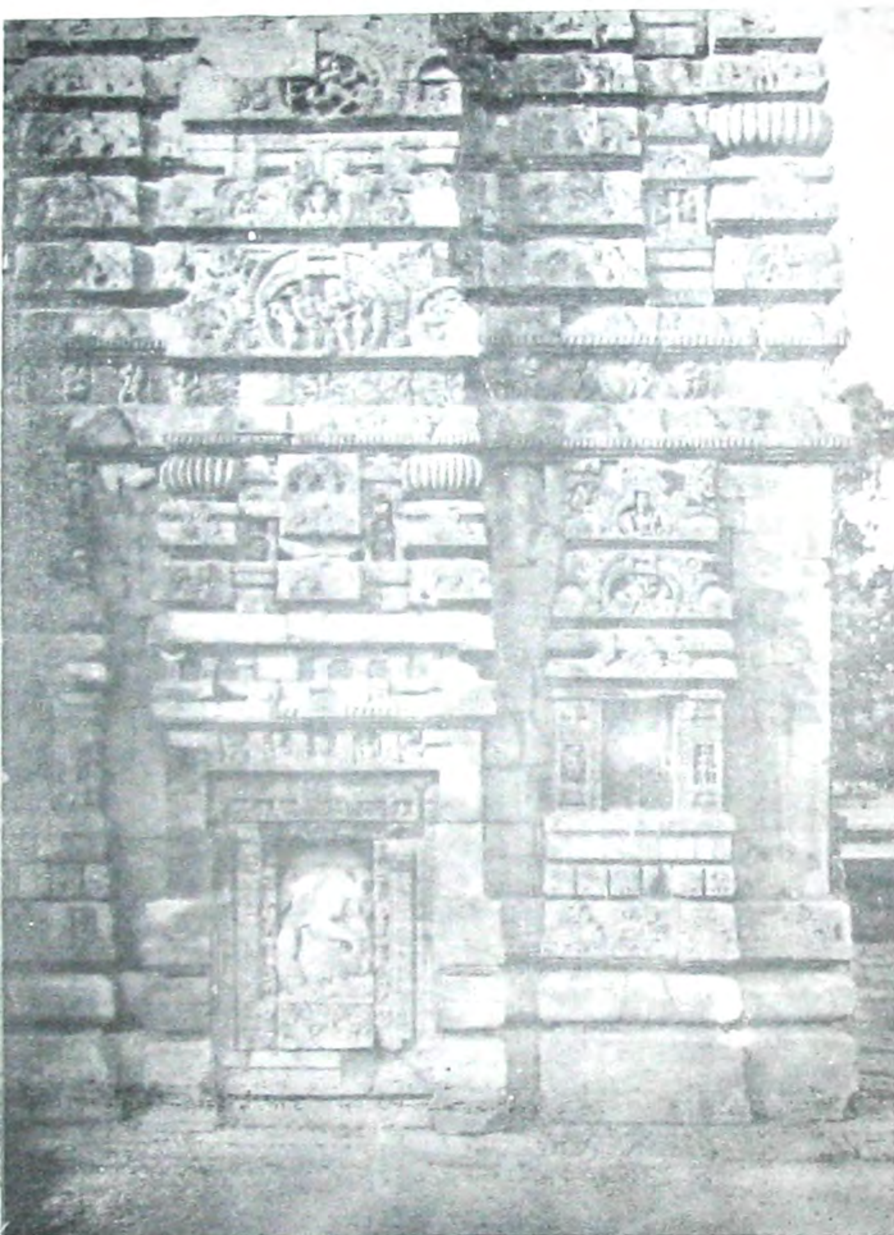


Chandrasekhar Temple Khiching, Mayurbhanj (after repairs)



Bara consisting of *pabhaga*, *jungha* and *baranda* with a sharp recess demarcating *bara* from *gandi*. Chandrasekhara Temple, Khiching, Mayurbhanj.

Plate 22.



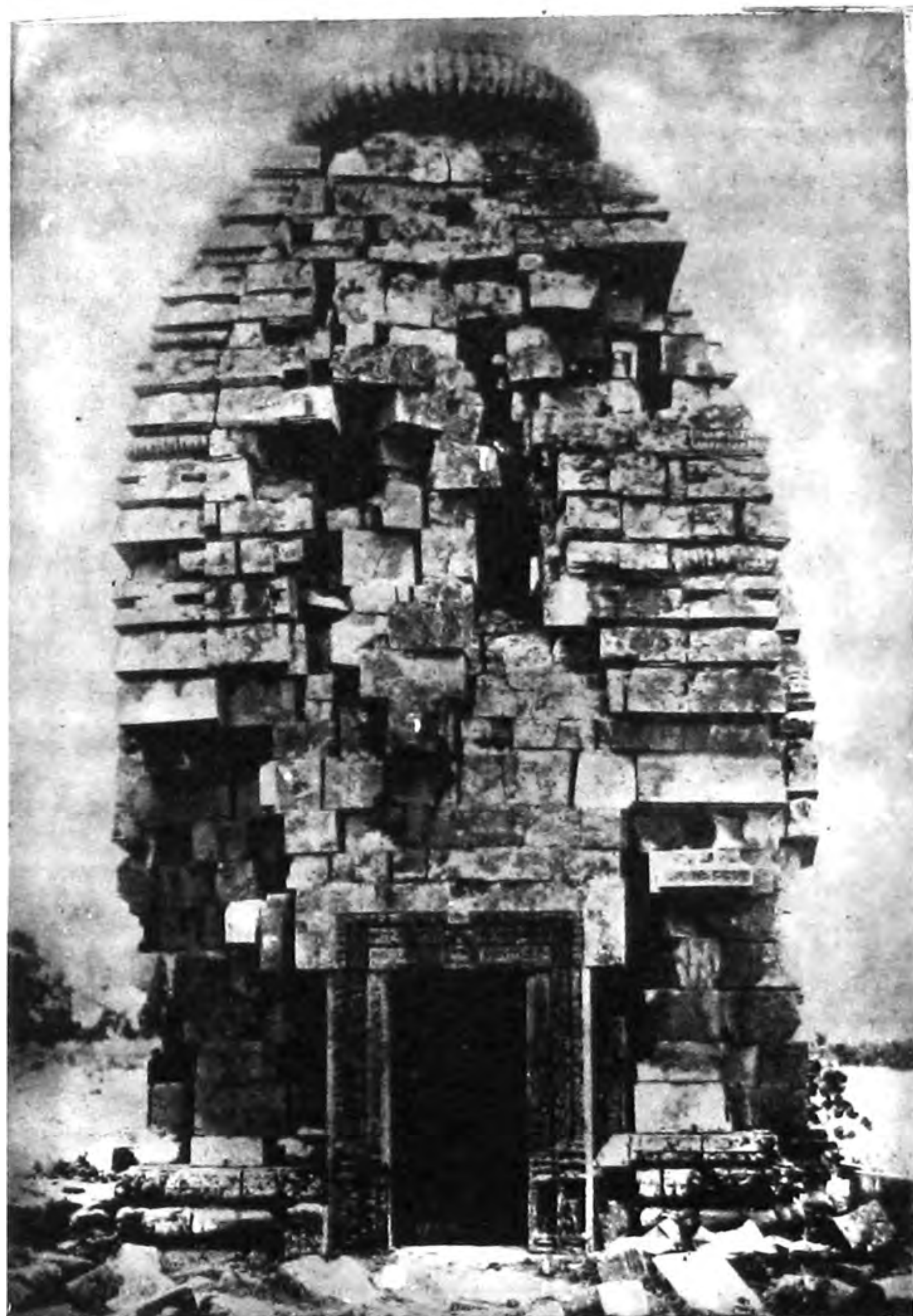
Bara consisting of *pabhaga*, *jangha* and *baranda*. Parasurameswar Temple, Bhubaneswar.



Bara consisting of *pabhaga*, *jangha* and *baranda* in a ruined Temple near Kotitirtha, Bhubaneswar.

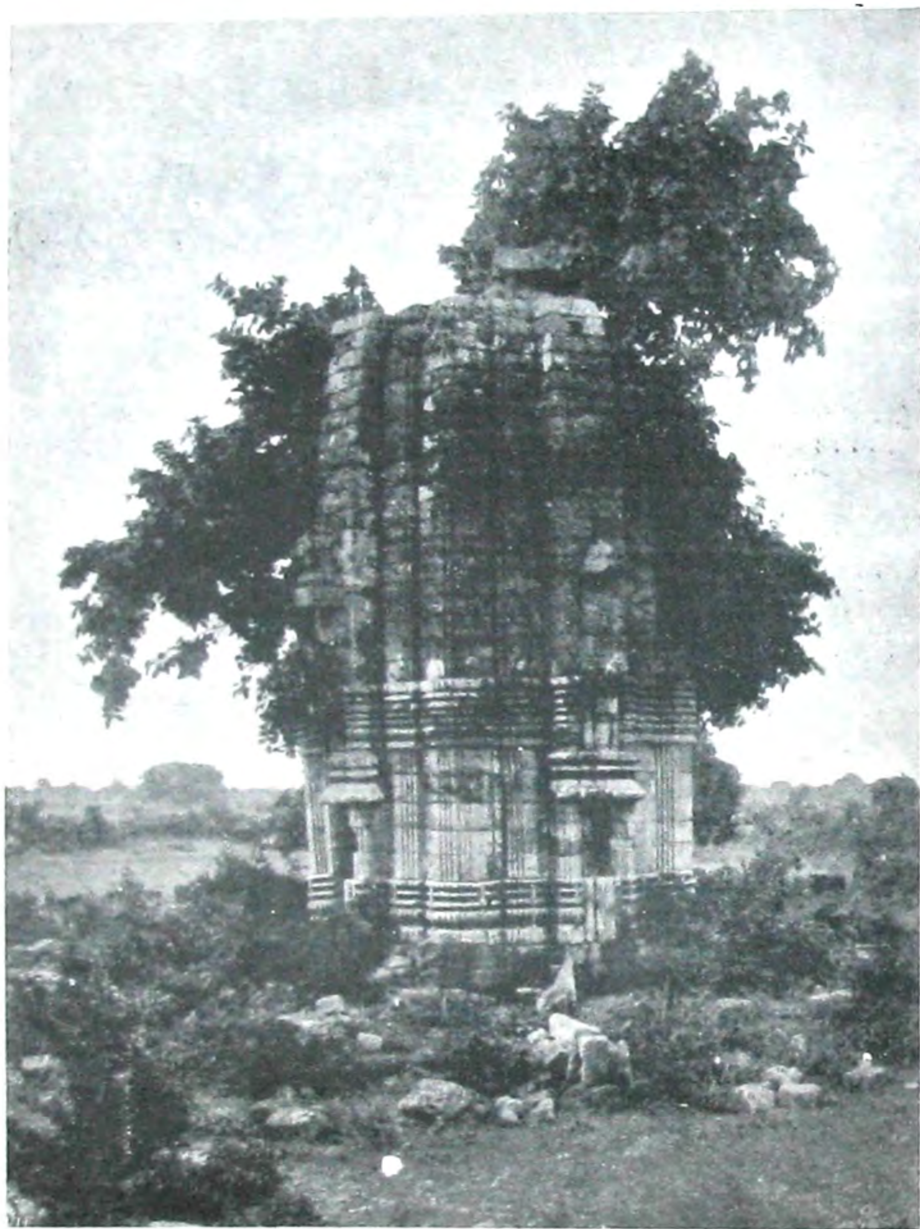


Kutaitundi Temple Khiching, Mayurbhani (after repairs)



Kutaitundi Temple, Khiching, Mayurbhanj.

Plate 26.



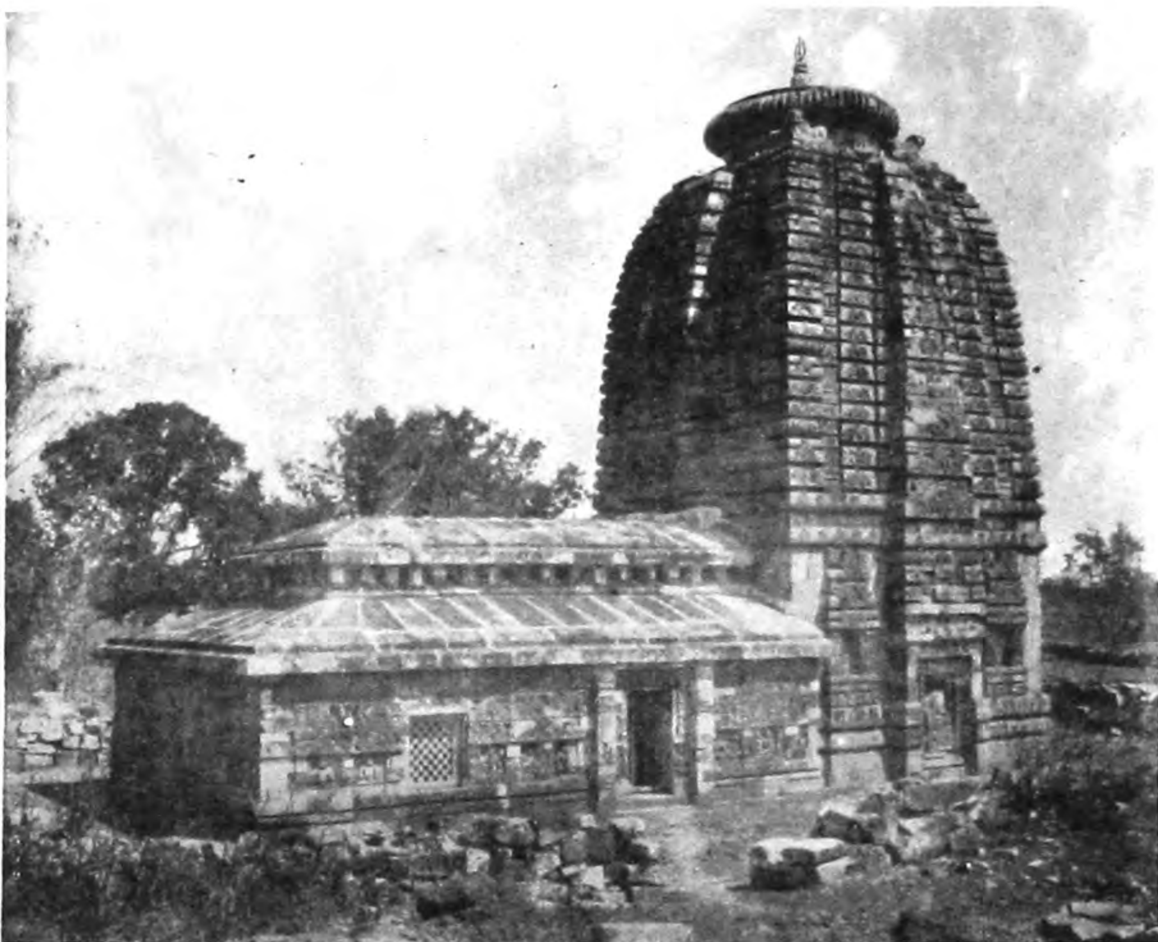
Paga and *dhara* in Mangaleswar Temple, Bhubaneswar.



Bandhana, *upar jangna* and *baranda* Sari Deul, Bhubaneswar.

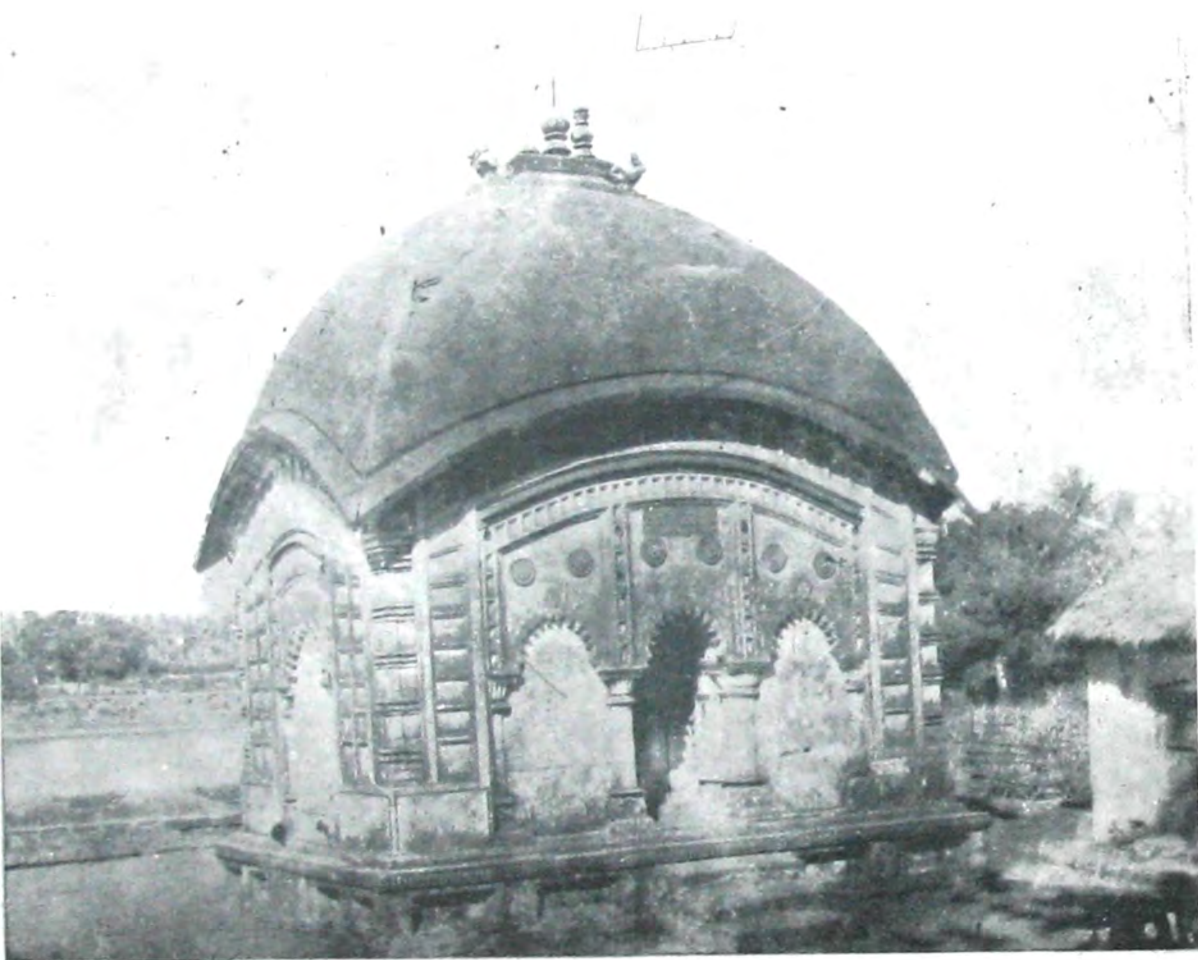


Small Rekha Shrine near Siddheswar, Bhubaneswar.

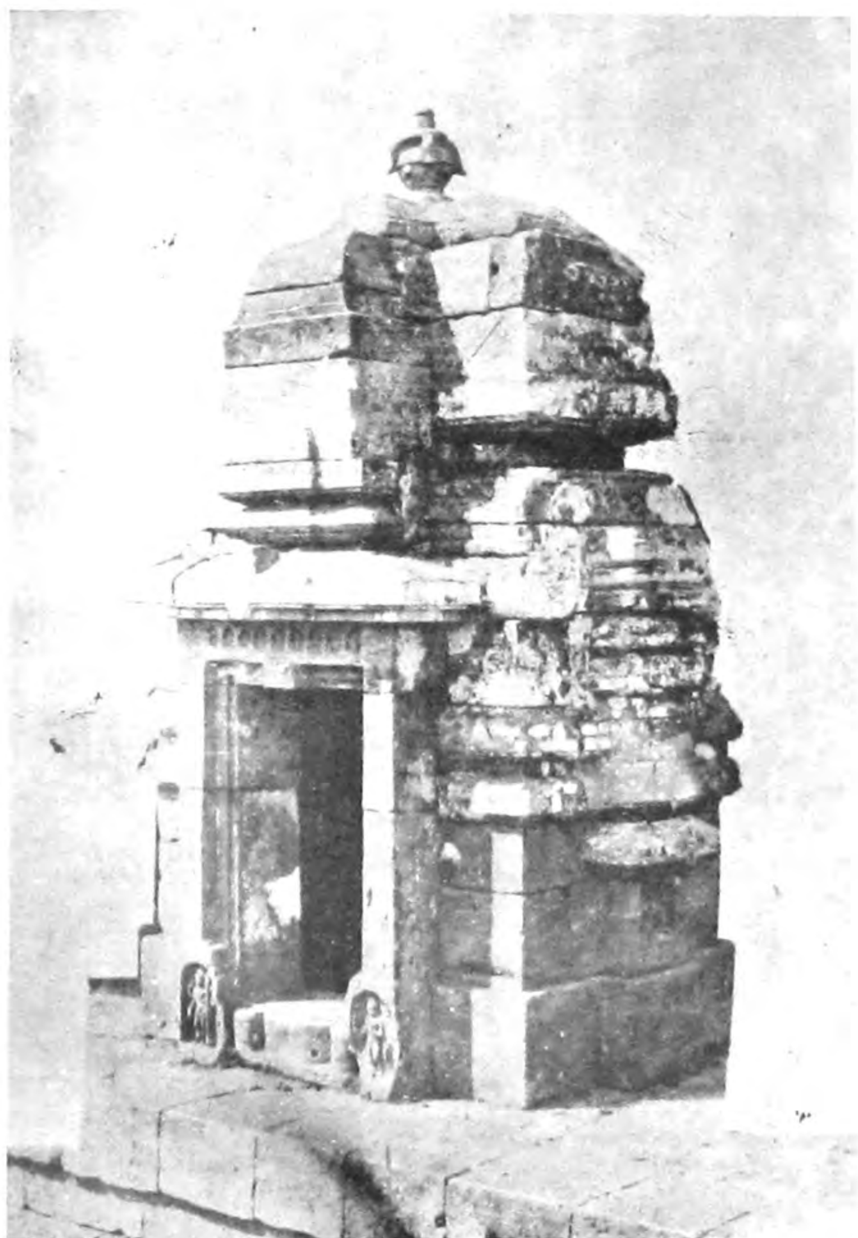


Parasurameswar Temple, Bhubaneswar.

Plate. 30.



Gouriya Temple, near Markandeswar Lake, Puri.

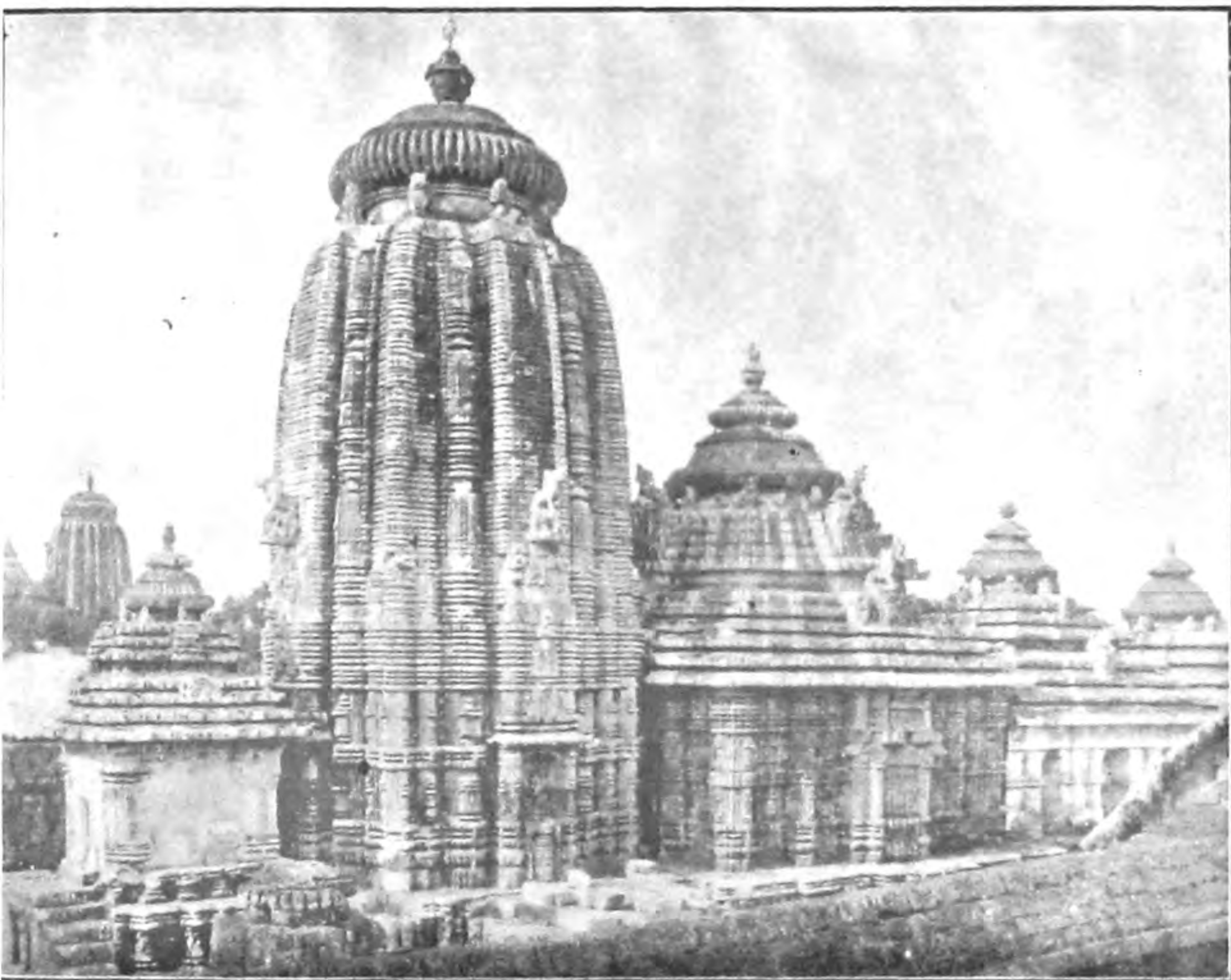


Miniature Khakhara Shrine, near Siddheswar.

Plate. 32



Bhadrs *deul* at Konarak, Puri.



Rekha deul. Anantavasudev Temple. Bhubaneswar.

Plate 34



Torana of a rare type, Bhubaneswar.